

MODERN LANGUAGE NOTES

VOL. XXIV.

BALTIMORE, DECEMBER, 1909.

No. 8.

THE WOOD OF BIRNAM.

In his notes to the Variorum edition of *Macbeth*, Dr. Furness has collected much evidence in favor both of the mythical and the military sources of Malcolm and Siward's device of utilising the trees of Birnam Forest in their attack on the castle of Dunsinane; the mythical sources, however, predominate.

The following is a summary of the evidence of the mythical origin of the incident:—

Prof. Schwarz, in his *Notabilia*, speaks of a certain king, who together with a daughter of miraculous gifts, is besieged in his castle by King Grünewald; the latter on May-day captures the castle by means of the moving forest scheme.

2. Grimm, in his *German Popular Tales*, and J. G. Ritter ascribe the same design to Fredegunda, who triumphs over her enemy in this way and secures the victory for her son Clothaire. This version differs from others, in that the queen attaches bells to the horses' heads, so as to further mislead the enemy, who think their own horses are browsing among the trees.

3. Simrock, in his *German Mythology*, shows that the legend 'originated in the German religious custom of May-festivals, or Summer-welcomings, and that King 'Grünewald' is originally a Winter-giant, whose dominion ceases when the May-feast begins and the green-wood draws nigh.'

4. Halliwell states that the same incident occurs in the old romance of *Alexander the Great*, found in the library at Lincoln cathedral, Alexander overcoming Darius and taking Susa by storm.

The King Grünewald story which Simrock considers to be 'the mythical basis of the *Macbeth* legend,' it may be pointed out, seems closely related to the custom, now fast dying out, in provincial England of celebrating May day by a mumming representation of Jack-in-the-Green.

The late W. Owen Pughe believed this practice to be bound up with a legendary source, since in Welsh mythology Nelvas disguises himself with green boughs, and lies in waiting for Queen Guinevere as she is returning from the hunt.

On the other hand, much may be said as to the actual military derivation of the episode in *Macbeth*. Dr. Furness, in his Notes to the play, pp. 325-7, cites the following instances:—

1. An Arabic legend quoted by Jastrow in *Folk-Lore*, 1890, which connects the story with the generation subsequent to Mahomet, and which is the oldest recorded version. Jastrow says: 'I do not think that scholars will hit upon Arabia as the final source. Woods and forests are not the characteristic features of Arabia . . . It is likely that we shall eventually be led to India, the home of so many tales that have wandered all over the world.'

2. Saxo Grammaticus relates that Hakon made use of the same stratagem in his fight with Sigurt.

3. In 1332 Patrick, Earl of March, after the battle of Dupplin, practised these arts in a modified form in an attack on Perth by ordering his troops to cut faggots from the wood of Lamerkin with which to fill up the ante-mural fosses of the city. It is quite possible, Furness thinks, from the close proximity of Dunsinane to Perth that Wytoun, in his *Chronicle*, may have utilised the story of Lamerkin for the purposes of embellishment, as it is very generally deemed to be historical; while the incident in *Macbeth* rests on very doubtful grounds.

To these instances may be added the one, referred to by Dr. W. E. Roloff, in his letter in the *Modern Language Notes*, xxi, 192, of the people of Ditmarschen outwitting the Count of Böcklenborg by the same means. There is still another occurrence of quite recent date that belongs to this category. In 1904, it will be recalled, the Japanese commander, perhaps on the strength of a Shakespearean reminiscence, when approaching the Russian entrenchments on

the western bank of the Yalu, took the precaution to erect a series of trellis works made of bamboo boughs, by means of which their numbers and proximity were materially concealed: the result being that a heavy cannonade was opened upon the Russians from this masked position, which speedily led to the victory of the Japanese.

In spite of the strong evidence adduced by German critics of a mythical origin for the 'moving forest legend,' I think it is safe to say that the ruse attributed by Shakespeare to Malcolm had its rise among purely military surroundings.

In *Judges*, ix, after a relation of the conquest of Shechem by Abimelech, the natural son of Gideon, and the sowing of it with salt, the Scriptural narrative continues:—

'And when all the men of Shechem heard that, they entered into a hold of the house of the god Berith. And it was told that all the men of the town of Shechem were gathered together. And Abimelech got him up to Mount Zalmon, he and all the people that were with him; and Abimelech took an axe in his hand, and cut down the bough from the trees, and took it, and laid it on his shoulder, and said unto the people that were with him, "What ye have seen me do, make haste, and do as I have done." And all the people likewise cut down every man his bough and followed Abimelech, and put them to the hold and set the hold on fire upon them; so that all the men of the town of Shechem died, also about a thousand men and women.' (Vv. 46-9.)

The circumstances here related seem, in my opinion, to give the clue to the real origin of the incident as adapted to military purposes by different commanders. I take it that the happy thought did not in the first instance suggest itself to a leader of troops to provide his men with branches of trees simply for the purpose of concealment. That was a lucky afterthought. The ultimate design arose from the far more natural prompting, which barbarians have always evinced, to call in the agency of fire to destroy the enemy's stronghold, when they were otherwise unable to capture it, or could only capture it with great difficulty and loss of life. This would naturally lead to the discovery that the branches borne to the end of incendiarism became a potent means for other purposes as well: such as hiding the advancing

man or filling up the insurmountable ditchway; besides affording a certain immunity from attack at the same time. This is, I think, in brief, the genesis of the Birnam Wood mode of attack. Without pretending to attribute to Abimelech the priority of its invention, it may probably be safe to date back its inspiration to a very ancient and remote past.

N. W. HILL.

Philadelphia, Pa.

BIBLIOGRAPHIE ZUR TECHNIK DES NEUEREN DEUTSCHEN ROMANS. I.

Für das grosse Interesse, welches das Studium der Romantechnik neuerdings erregt, zeugt der Umfang der vorliegenden Bibliographie, die nicht einmal die Masse der Rezensionen einzelner Werke und Autoren berücksichtigt.

In Deutschland haben Schriftsteller und Literaturhistoriker später als in England und Frankreich begonnen sich diesem Studium zu widmen. Zum grossen Teil hat man die ausländische Technik nachgeahmt und das zwar bis auf den heutigen Tag, so dass man vielerorts noch von einer spezifisch deutschen Technik sich nicht zu reden getraut. Unter einer Anzahl der bedeutendsten gegenwärtigen Romanschriftsteller, deren Gutachten hierüber vom Unterzeichneten eingeholt, ist die grosse Mehrzahl der Ansicht, dass es keine spezifisch deutsche Technik gebe. Wie dem nun sei, ob es eine spezifisch deutsche oder eine internationale Technik ist, man befasst sich mehr und mehr damit.

Die ersten, die sich in Deutschland mit der eigentlichen Technik befassten, waren, wie das auch ganz sachgemäss scheint, die Romanschriftsteller selbst, denn was Bodmer, Gottsched, Blankenburg u. a. hierüber gehandelt, ist ganz allgemein gehalten. Tiecks Arbeit über die Novelle, Goethe und Schillers Abhandlungen über die epische Kunst, die Romantiker, in neuerer Zeit aber besonders Ludwig und Spielhagen, behandeln Technisches.

Sodann begaben sich die Literaturhistoriker an die Geschichte des Romans. Es entstanden Werke wie Cholevius, Bobertag, Eichendorff, Wolf, die ins-

gesamt nicht über geschichtliche Zusammenfassungen und zerstreute Bemerkungen hinauskamen.

Tiefer in die Probleme der Technik drangen Ludwig und Spielhagen. In neuester Zeit, da das Theoretisieren über die eigene Kunst allgemein geworden, gibt es kaum einen Romanschriftsteller, der nicht auch über Technisches etwas verlauten lässt. Auch darf man getrost sagen, dass das Wertvollste über Technik von Schriftstellern geschrieben worden ist.

Mielke bleibt das Verdienst als erster das gesamte moderne Material zusammengetragen und geordnet zu haben. Rehorn und Keiter sind weniger vollständig und weniger brauchbar; ersteres Werk verhält sich gegen die neueren Richtungen ablehnend, letzteres ist tendenziös gehalten.

Die neuerdings beliebte Behandlung von Romangruppen, so: Ritter- und Räuberromane, Schelmenromane, Gespenstergeschichten, auch die Behandlung von besonderen Themen, z. E. der Verkehr im Roman, der Arzt im Roman, die Ethik des Romans u. s. w. hat viel wertvolles hervorgebracht, ist auch in so fern geraten als die Bewältigung des ganzen ungeheuren Materials dem einzelnen beinahe unmöglich wird.

Auch auf höheren Schulen wird gegenwärtig dies Studium eifrig betrieben, während noch vor einem Jahrzehnt ein Lehrer durch das Studium der Romanliteratur in eigens dazu eingerichteten Kursen in Gefahr kam als unwissenschaftlich verschrien zu werden.

Es ist ja wahr, dass das Studium der Romantechnik wissenschaftlich keineswegs so fest begründet ist, wie z. B. das der dramatischen Technik. Ein grösseres, zusammenfassendes, regelndes Werk über die Romantechnik steht noch aus. Zur Voraussetzung muss es haben: Eine Übersicht der gesamten Romanliteratur Deutschlands, und z. T. der anderen Kulturstaaten. Dazu unmittelbare Kenntnis der Romankunst sowohl als eine richtige klare Auffassung der technischen Probleme. Es soll eine Ästhetik des Romans werden, nicht ein Regelbuch für Anfänger.

Neuere Werke, die viel zu einem besseren Verständnis der Romankunst beigetragen, und deren Anordnung und Methode bei ähnlichen Versuchen nicht ausser Aug gelassen werden darf, sind Riemann und Müller-Embs.

Dem wachsenden Interesse an dem Studium der

Romantechnik soll auch diese Bibliographie zu Hilfe kommen.

ZEITSCHRIFTEN-ARTIKEL.

Die Anordnung ist alphabetisch nach dem Inhalt der Arbeiten. Was sonst nicht untergebracht werden konnte, ist unter *deutscher Roman* oder *Technik* gebracht worden.

Die Abkürzungen für die Titel der Zeitschriften sind die in den Jahresberichten für neuere deutsche Literaturgeschichte gebräuchlichen. Hinzugezogen sind nebst genanntem Werk, Diedrichs Bibliographie der Zeitschriftenliteratur, die Verzeichnisse der Universitätschriften, die technischen Zeitschriften u. a. m. Die allbekannten Arbeiten über die Geschichte der deutschen Literatur, die meistens auch etwas über den Roman enthalten, sind nicht aufgeführt worden.

BRAUSEWETTER, A. Die Arbeit u. der fin de siècle Roman. *Pr. Jbb.*, 96. SS. 89-98.

ADAM. Der Arzt in der Litteratur. *L. E.*, v. Sp. 1593 ff.
SOSNOSKY. Der Arzt im Roman. *Gew.*, 62. SS. 69-71.
(Behandelt H. v. Schullern, E. Marriot, Edith Gräfin Salburg.)

MOLADE. Arzt u. Krankheit im Roman u. Wirklichkeit. *Tügl. Rs.*, B. No. 165-7; 177.

ETTLINGER. Zur Ästhetik des Romans. *A. Zg.*, B. 9. März 1892.
(Buchtitel, s. u. Titel.)

FRIEDEMANN. Berlin im Roman. *L. E.*, x, 10.

KRÜGER, H. A. Der neue deutsche Bildungsroman. *Westermanns Monatshefte*. Nov., 1906, 257-72.

—, Der moderne biographische Roman. 1903. *Leipziger Neueste Nachrichten*. Beibl. No. 20.

MAURICE. The Detective in Fiction. *Bookman*, 15. SS. 231-6.

SCAPINELLI. Vom neuen deutschen Roman. 1903. *Germania*. Wiss. Beilage, 47.

MEYER, R. M. Der Roman des neuen Kurses. 1900. *Zeit.*, 302.

C. BUSSE. Von deutscher Kritik u. vom deutschen Roman. *Deutsche Monatsschrift f. das gesamte Leben der Gegenwart*. Nov., 1901. 301-7.

A. BARTELS. Aufschwung des deutschen Romans. 1905. *Deutsche Zeitung*, 23-4.

ZOLLING. Zur Geschichte des deutschen Romans. *Gew.*, 39. 183-5.

M. HARDEN. Die Alten u. die Jungen im deutschen Roman. *Fzg.* N. 120-1.

LIDA v. KROKOW. American Characters in German Novels. *Atlantic Monthly*, Dec., 1891.

LEVY-BRÜHL. Le roman contemporain et le naturalisme en Allemagne. *R. D. M.*, 110; 353-73.

MIELKE, H. Sudermann u. der moderne Roman. *Aula*, I. 105-10.

HERBERT. Le roman allemand en 1901. *La Revue*, 1 Nov. 1901.

SPIELHAGEN. Recent German Fiction. *N. Y. Independent*, 1902.

- LOTHAR, R. Vom deutschen Roman. *N. F. Pr.*, 21. Dez. 1893.
- SCHWAN, E. Die Anfänge des modernen Romans. (Über den Ursprung des Wortes Roman u. die Entwicklungsgeschichte der Gattung bis zur Renaissance.) *Pr. Jbb.*, 70. SS. 309-23.
- ROBERTSON, J. G. The Beginnings of the German Novel. *Westmin. R.*, 142. SS. 183-95.
- O. ERNST. Was unsere besseren Kreise lesen. (Nimmt Natalie v. Eschstruth aufs Korn. Aufzählung von Widersprüchen u. Fehlern.) *N. Z.*, 2. SS. 698-704; 729-36; 762-8; 792-800.
- LITZMANN. Zur Entwicklung des modernen deutschen Romans. *D. R.*, 2. SS. 293-308.
- GERSCHMANN. Studie über den modernen Roman. 1894. *Programm des Realgymnasiums Königsberg.*
- V. MUTH. Die deutsche Dichtung in Österreich von den Ausklängen der Romantik bis zum Durchdringen des Realismus. *Programm Wiener-Neustadt*, 1896.
- STRÜMCKE. Le roman allemand. *R. P. L.*, 2. SS. 447-8.
- , Vom deutschen Roman. *N. L. Bl.*, 4. SS. 1-6.
- SUDERMANN. Über die litt. Wandlungen in Deutschland *Kw.*, 9. SS. 21-3.
- NECKER, M. Aus der Erzählliteratur. *BlU.* S. 556-9.
- KRAUSS, R. Die Schwaben im Winkel. *L. E.*, 1. SS. 138-57.
- SCHLAF, J. Der neuere deutsche Roman. *Kritik*, 14. SS. 231-5.
- BRUNETIÈRE. La litt. européenne. *R. D. M.*, 161. SS. 326-55.
- ED. ROD. Le nouveau roman de M. Sudermann. *R. D. M.*, 128. S. 348-64.
- FÜRST. Der deutsche Roman im 19. Jahrh. *Bär*, 26. S. 141-3; 495-6; 511-2; 526-7; 529-30; 540-1.
- , Die Entwicklung des deutschen Romans. *Bär*, 26. S. 31-35.
- WEIGLER. Vom neuen Roman. *Tag, B.* 1901. No. 111.
- , Der deutsche Roman im 19. Jahrhundert. *Revue des Revues*, 1901. Nov. 1.
- K. PRÖLL. A. Stifter, der Dichter des deutschen Böhmerwaldes. Prag. Verlag des deutschen Vereins zur Verbreitung gemeinnütziger Kenntnisse. 17 SS.
- , Contemporary German Novelists. *Blackwood's Mag.*, June, 1892.
- R. M. WERNER. Roman, Novelle u. Erzählung. Ästhetische Randbemerkungen. *M. N. L. K.*, 1. S. 302-10.
- , Der moderne Roman u. die christliche Weltanschauung. *A. E. L. K. Z.*, 3-7.
- BÖTTICHER. Der moderne deutsche Roman in seiner litt. Entwicklung und Bedeutung. *Neue Chastotertepe*, 32. S. 74-125.
- M. LANDAU. Zur Entstehungsgeschichte des modernen realistischen Romans. *Presse*. N. 211-2.
- , Zur Technik des Romandialogs. *L. E.*, III. No. 24 (1900-1.)
- ETTLINGER. Der Dialog im modernen Roman. *Gegenwart*. S. 200-3.
- J. G. WAHNER. Die Anfänge der bayrischen Dorfgeschichte. *A. Zg.*, B. N. 83. (Siehe a. u. Landleben.)
- LASSER. Die Dorfgeschichte in der deutsch. Litteratur. *Land*, 11. SS. 157-9; 162-3.
- , Die Dorfgeschichte in der modernen Litt. *M. Bl. J. D. L.*, 6. (Vgl. *L. E.* 2 S. 927.)
- LOTHAR. Drama u. Roman. *Wage*, 2. SS. 639-40.
- BORNSTEIN. Die Ehe im modernen Roman. *Mshr. N. L. K.*, 2. SS. 143-54; 224-6.
- LANDAU. Ehescheidungen in der erzählenden Litteratur. *Geg.*, 55. SS. 360-3.
- , Der empfindsame Roman. *Münchener Allg. Zg.*, B. 54. 1904.
- JALOUX. Der moderne Roman in England. *Zeit*, 523.
- DRIESMANS. Der Erziehungsroman. *Litt. Echo*, 1521-27. 1903.
- , Der alte u. neue Erziehungsroman. *Geg.*, 13-8. 1904.
- , Erziehungs- u. Entwicklungsromane. 1905. *Unser Hausarzt*. (Berlin) 47. (Erziehungsromane, s. a. Lehrerromane.)
- HEINE. Neuere Erziehungsromane. *Pädagog. Warte*, 706-10, 1905.
- PORITZKY. Essayisten. *Zeitgeist*, No. 3-4. (Behandelt den Essay als Kunstform mit Berücksichtigung von Brandes, Emerson, W. Pater, Maeterlinck, Ellen Key u. Leo Berg.)
- MÜLLER, A. v. Ethische Probleme im modernen Roman. *Augsb. Post-Zg.*, B. N. 41.
- BLANNERHASSET, LADY C. Die Ethik des modernen Romans. *Cosmopolis*, 3. SS. 238-48; 580-94.
- J. FLACH. Über die Entwicklung des exotischen Romans. *L. E.*, 3. S. 409.
- M. KRETZER. Vom Familienblattroman. *L. E.*, 1. SS. 977-9.
- MALREDER, ROSA. Familienliteratur. *Dokumente d. Frauen*, 2. SS. 543-50.
- R. FÜRST. Die verheiratete Frau im Roman. *A. Zg.*, B. N. 75-76.
- MIOMANDRE. La femme dans le roman contemporain. *Nouvelle Revue*, 12. S. 458.
- , Tendenzcharakter des modernen Frauenromans. *Monatsschr. Die Frau*. 1903. 449-56.
- INA v. BINZER. Die Frauenfrage im Roman. *Kw.*, 13. I. S. 91-5. (Die Marlitt zeigte was die Frau kann. Das Hirn des Weibes ist unwichtig, die Seele des Weibes ist das Neue in dem Frauenroman.)
- HELLER. Über den deutschen Frauenroman. *Päd. Monatshefte*, Milwaukee, 1904.
- BENZMANN. Vom neuen Frauenroman. *Gegw.*, 63. SS. 261-4.
- MEYER, R. M. Der mod. Frauenroman. *Nation*, 14-5. 1904.
- TUSCHAK, H. Moderne Gefühlsromane. *Neue Fr. Presse*. 1905. (Wien.) 12-13.
- WOLF, W. Der Geistliche in der modernen Litt., (siehe auch Pfarrer). *L. E.*, 4. SS. 77-84; 155-62.

- (Geschichtlicher Roman, s. u. Historischer Roman.)
- DIETRICH. Die Gespenstergeschichte in der deutschen Litt. *Rhein. Westfälische Ztg.*, No. 110.
- SPIELHAGEN. Gestalten des Dichters. *D. Rs.*, 103; 52-61.
- SHMID, W. Der griechische Roman. *Neue Jbb. f. d. klass. Altertum. Gesch. u. deutsche Litt. u. f. Pädagogik.* SS. 465-85. 1904.
- MIELKE. Held u. Heldin im deutsch. Roman. *Hann. T. Bl.*, No. 31.
- ZOBELTITZ, F. v. Gegen die Hintertreppenlitteratur. 1904. *Hamburger Nachrichten.* Beilage No. 41.
- , Geschichtliche Romane u. Erzählungen. *Die schöne Litt.*, Beibl. z. Litt. Centralblatt, No. 3, 10, 1907.
- , Verfall des historischen Romans. *Grenzb.*, 1, SS. 83-90.
- PAPPRITZ. Der hist. Roman. *Internationale Litt. Berichte*, 305-8, 1900.
- HOFFMAN, K. Vom hist. Roman. *Voss. Ztg.*, Sonntags, beilage, 32, 1905.
- HANNAK, E. Historische Romane. *Bildungsverein*, 27. S. 102-03.
- KOHUT, A. Berühmte deutsche Humoristen in der Gegenwart. *Volks-Ztg.*, S. No. 6-8.
- SCAPINELLI. Der humoristische Roman. *Litt. Werte*, 163-64. 1900.
- LAMBRECHT, N. Der hypnotische Roman. *Das 20. Jahrhundert* (früher "Freie deut. Bl."), 44. 1903.
- SPIELHAGEN. Noch etwas vom Ich-Roman. *L. E.* SS. 453-8.
- , Das Ich des Erzählers. *Nation*, 19. 1907.
- J. v. SOSNOSKY. Gegen d. Unnatur d. Ich-Technik. *Gew.*, 61. S. 309-11; 325-9. (S. a. u. Technik.)
- CARPIN. Der Jude im mod. Roman. *Mtschrift. N. L. K.*, 1, 662-76.
- FALKE, A. Juristenromane. *Wiener Fremdenbl.*, 15/9. 1903.
- (Kindheitsromane, s. a. Jugendromane.)
- HACKEMANN, A. Vom Kindheits- u. Jugendroman. *Pädagogische Werte*. 844-49; 891-97. 1906.
- LATWESSEN, A. Kindheitsromane. *Praxis der Volksschule*, 378-85. 1905.
- A. WOLGAST. Jugendlektüre f. den Weihnachtstisch. *Zeit.*, 21. S. 169-71. (Lehnt jede besondere Jugendschriftstellerei ab.)
- A. GEIGER. Jugendromane. *L. E.* 768-73.
- SCHIAN, M. Kirchenpolitische Romane. *Tägl. Rundschau*. 1906. No. 167.
- , Wie Kolportageromane gemacht werden. *Das Land*, 13. J. 35-37. 1904.
- ADLER, G. Ein deutscher kommunistischer Romancier des 18. Jahrhunderts (=W. Heinze). (Macht von juristischer Seite auf die socialen Tendenzen von Heines Ardinghello aufmerksam.) *Zeitgenosse*, 1. 41-3.
- , Künstlerromane u. Kunstgeschichte. *Hambg. Nachr.* S., 16.-23. März, 1890.
- BELPAIRE. D. Landleben in d. d. Litt. *Dietsch Warenden en Belford*, Nov., 1901.
- (Siehe auch unter Dorfgeschichte.)
- KOSSAK. Lebensromane u. Romanstoffe. *Lpz. Tagbl.*, 9/9, 1903.
- K. ZIEGLER. Lehrgestalten n. den Werken der Dichter gezeichnet. *Pädagogische Werte*, 9. S. 23-24; 562-65; 872-74; 1093-94. (Behandelt Luise Westkirch, Holländer, Konrad u. Auerbach.)
- KIESGEN. Lehrer- u. Erziehungsromane. *Lehrkunst*, No. 12. 1906.
- , Lehrer- u. Erziehungsromane aus neuester Zeit. *Württembergischer Schulwochenblatt*. 1905. No. 28; 29. (Siehe auch unter Erziehungsromane.)
- PAPPRITZ. Der junge Mädchentypus in der französischen u. deutschen Litteratur. *Neues Familienblatt*, 3. N. 46.
- LIER, L. Vom Milieu. *Wage*, 1. SS. 858-60.
- PRESPER, R. Belletristische Militärlitteratur. *Frankfurter General-Anzeiger*, No. 198.
- A. v. GLEICHEN-RUSSWURM. Über die Moral im deutschen Roman. *N.F. Presse*, No. 12, 830.
- KLAIBER. Die Namen im Roman. *L. E.*, 5. SS. 311-15. 1903.
- , Der Name im Roman. *Monatsbl. f. deutsche Litt.* 1903. 507-10.
- SCHMIEDEHAUSEN. Vom naturalistischen Roman. Zur neuen Entwicklungs- u. Erziehungsgeschichte. *Der praktische Schulmann*. 1907. 47-64.
- MEYER, R. M. Technik des naturalistischen Romans. *Vossische Ztg.* 1906. No. 51.
- DIETRICH. Vom Naturalismus im Roman. *NZ.*, St. 20^a. 533-41.
- W. BÖLSCHKE. Zur Naturgeschichte des modernen Romans. *Fr. B.*, 7. 899-901.
- O. ERNST. Zur Technik der Novelle. *Lotse*, 2. No. 5. SS. 144-9.
- R. v. KRALIK. Die Novelle. E. ästhetischer Versuch. *Der Gral. Ravensburg*. II. 12.
- A. v. HANSTEIN. Der Offizier in der Dichtung. *Umschau*, 6. SS. 721-4.
- RENÉ BAZIN. Des personages de roman. *Correspondant*, 1898.
- , Was ein Pastor erlebt. (Anders, Philippi u. Federssen u. Burmester.) *Land*, 11. S. 65-66.
- K. KÖNIG. Der Pfarrstand im Negativ. *Protestant*, 5. S. 676-83.
- (Siehe auch unter Geistliche.)
- GOTTSCALL. Der Roman zu Pferde. *Bohemia*, No. 260.
- H. MIELKE. Proletariat u. Dichtung. *Magazin für Litteratur*. Jahrg. 60, No. 12. 1891.
- LANDAU, M. Zur Entwicklungsgeschichte des realistischen Romans. *Presse*. 211-12.
- KLAIBER. Religiöse Zeitprobleme in deutschen Romanen. *D. E. Bl.*, 26. SS. 341-54. 1904.
- BLENNERHASSET, LADY C. Religiöse Probleme u. mod. Romane. *Hochland*, Dezember, 1904. 315-26.
- , Der Roman remboursable. *Börsenblatt für d. deutsch. Buchhandel*. 278. 1902.

- SOSNOSKY, I. v. Romanddeutsch. *Wage*, No. 44-5.
 BRUNNER. Zur Technik des Romandialogs. *Litt. E.*, 3. 1681-5. 1901.
 ECKSTEIN. Moderne Romanhelden. *Salonfeuilleton*, 1, No. 1.
 WALDEN. Zum mod. Romanheldentum. *A. Zg.*, B. No. 213.
 LUDECKE, ANNA. Romanheldinnen. *Bazar*, 47. 140-1.
 SOSNOSKY, I. v. Roman-Lügen. *Nordd. Azg.*, B. N. 158. SS. 161-65.
 LUDWIG. Romantypen. *Lesehalle*. 42-3.
 L. GEIGER. Vergessene satirische Romane d. 19. Jahrh. *Zeitschrift f. Bücherfreunde*, 1903. 367-77.
 HARTWIG. Der moderne Schicksalsroman. *W. Rs.*, 3. SS. 343-9.
 KIRCHBACH. Schlüsselromane. *L. E.*, VIII. 237-45.
 HAVEMANN. Schlüsselromane. *Deutsche Tages-Ztg.*, 1906, No. 47.
 —, Schundromane. *Kw.*, 16². S. 420-4.
 DISTEL. Zur Schundlitt. *Z. D. K. G.*, 7. S. 414.
 M. SCHNITZER. Vom deutsch. Seeroman. *Zeitgeist*, 1893, No. 26.
 M. HOFFMAN. Die Skizze. *L. E.*, 5. S. 162-5.
 THÜROW. Aus den Anfängen der sozialistischen Belletristik. *N. Z.*, St. 21². S. 212-21. (Behandel hauptsächlich ausländische Schriftsteller.)
 LEBLONDE. Le roman socialiste de 1895-1900. *R. Socialiste*, April, 1902.
 I. v. STRANNIK. Les conditions sociales des lettres russes. *Revue Blanche*, N. 236-7, 1903.
 BERTZ. Sportromane. *Zeit.*, W. 32. S. 135-8.
 SOSNOSKY. Die Sprache der Romanmenschen. *Nation*, B. 18. S. 313-15. 19. N. 20.
 —, Staatsromane. (Besprechung von Bellamys Rückblick aus d. J. 2000; von Bebel's Die Frau in der Vergangenheit u. von mehreren Gegenschritten.) *D. Rs.*, 71. S. 303-9.
 V. WREDE. Die Entwicklung des Staatsromans. *Deutsche Revue*, Feb., 1905. 141-56.
 V. HERTLING. Über alte u. neue Staatsromane (Vortrag). *Hausschatz*, 17. 199-203; 212-15; 231-4.
 —, Staatsromane u. Gesellschaftsideale. *Mtschr. Christl. Socialreform*, 19. SS. 581-4; 20. SS. 42-5; 60-6.
 FÜRST. Der Roman d. deutschen Studenten. *Voss. Ztg.*, 14. Dez. 1902.
 O. STOESEL. Vom subjektiven Roman. *M. L.*, 66. SS. 311-16.

(To be continued in January Number.)

CHARLES H. HANDSCHIN.

Miami University.

ON A QUANTITATIVE RELATION GOVERNING CERTAIN LINGUISTIC PHENOMENA.

Professor Edward Sievers¹ in his paper on "The Relation of German Linguistics to Indo-Germanic Linguistics and German Philology," read before the St. Louis Congress of Arts and Sciences,

¹ Congress of Arts and Sciences, Universal Exposition, St. Louis, 1904, vol. 3: 284.

speaks of word-accent and sentence-accent, and of certain efforts that have been made to solve what he calls the problem of sentence-rhythm and language-melody. He expresses the conviction that authors are unconsciously limited in their choice of expressions; that their writings are characterized by a certain rhythm which is so clear and so well-defined that it becomes an important factor in philological criticism. To use his own words,

"The individual speaker—especially if he be an author, and no matter whether he be writing in verse or prose—is under the ban of certain rhythmic-melodic conceptions, which unconsciously influence his choice of expressions. The influence is so strong that an author's individual production, often even his entire work, assumes a more or less plain, yet easily recognizable characteristic rhythmic-melodic impress. In language melody especially, the personal peculiarity of the individual author becomes an important factor in the separation of unrelated portions of a preserved text. Personal observations conducted along these lines for several years convinced me that there is no phase of philological criticism which may not receive new light from this source, whether we are dealing with the selection of different versions of a text and the accurate determination of linguistic and metrical forms or with the most complicated problems of higher criticism. The method to be employed in the investigation and application of the individual rhythmic-melodic standards are difficult indeed and have been determined only in small measure. Years will no doubt pass by before empirical proof of the validity of this thesis can be established in detail. Yet even this day we may express the fond hope that the evidence will be forthcoming."

In view of these remarks, I wish to call attention to a number of investigations which anticipated Professor Sievers' hypothesis, and furnish in no small measure "empirical proof of the validity" of his thesis. Furthermore I wish to communicate the discovery of a quantitative relation, the first of its kind ever observed, and which, it would seem, points the way to, if it does not constitute the beginning of, a new branch of linguistic science.

As to the work done in anticipation of Professor Sievers' thesis, Professor Sherman,² Mr. Gerwig³

² Some Observations upon the Sentence-Length in English Prose, University (of Nebraska) Studies, vol. 1, p. 119.

On Certain Facts and Principles in the Development of Form in Literature, *Ibid.*, vol. 1, p. 337.

³ On the Decrease of Predication and of Sentence Weight in English Prose, *Ibid.*, vol. II, p. 17.

and others investigated in great detail certain so-called sentence-constants, as sentence length—the average number of words per sentence used by an author, predication-average or the average number of finite verbs per sentence, simple-sentence-frequency—the average number of simple sentences per hundred, etc. The results of Sherman and Gerwig seemed to establish the principle of the invariability of sentence-constants for a given author. There is one set and only one set of constants for each author, while different authors employ in general different sets of constants, in short, the results seemed to justify the conclusion that an author's style is characterized by certain ascertainable numerical constants.

In the second place mention must be made of Dr. T. C. Mendenhall's⁴ researches on average word-lengths, and his theory of characteristic curves. His results led him to believe that authors not only put a uniform average number of letters into their words, but that in the long run, one letter words, two letter words, three letter words, etc., do recur with constant frequencies. These relative frequencies give rise to a curve which is characteristic of the author. One author can give rise to but one curve, different curves invariably signify different authorship. It was thought that one hundred thousand words would be both necessary and sufficient to furnish such a characteristic curve.

The present writer⁵ found that one and the same author may employ several distinct sets of sentence-constants, and may give rise to two or more distinct word-curves. Previous investigators had not taken into consideration the effect of the various types of composition, as drama, fiction, biography, criticism, description, science, etc., upon the sentence-constants and word-curves. The principle of invariable sentence-constants as

well as the theory of characteristic curves must be modified so as to allow for the form into which an author casts his thought. In fact, an examination and comparison of all the data available clearly point to the conclusion that the form of composition rather than an author's individuality is the controlling factor in the determination of at least sentence-length, predication-average, simple sentence-percentage, and the relative frequencies of words of various lengths.

In all the work done thus far to establish the invariability of sentence-constants, an equally if not more important question can be raised, the question whether there exists any determinate relation among the sentence-constants themselves. Written language considered as an organism should be subject to the law of organisms in general, and have the proportion of its parts governed by the laws of probability. Not only should the component parts of a composition yield themselves to the law of the mean, but their interrelation should be definite and, if sufficiently simple, should admit of determination. It is with this question that the remainder of this paper is to deal.

Mr. Gerwig's tables contain the results by actual count of about 60,000 sentences analysed with respect to predication-averages and simple-sentence-percentages. The results represent seventy-one different English authors and cover every period of English literature from Chaucer to the present day writers. As originally exhibited the arrangement was by authors, but for the present purpose it will be more convenient to arrange the results with reference to one of the constants in question, say the predication-average which we shall denote by P. The corresponding simple-sentence-percentage is denoted by S. The columns headed by W contain the number of sentences on which the respective averages are based. Averages from groups of less than 500 sentences have been omitted.

⁴ "The Characteristic Curves of Composition," *Science*, March 11, 1887.

⁵ "Solution of a Literary Problem," *Popular Science Monthly*, Dec., 1901.

⁶ "The Sherman Principle in Rhetoric and its Restrictions," *Popular Science Monthly*, vol. 63 (1903), p. 534.

⁷ *On the Variation*, etc., University (of Nebraska) Studies, vol. 3, p. 229.

⁸ "On the Significance of Characteristic Curves of Composition," *Popular Science Monthly*, vol. 65 (1904), p. 132.

1.	P = 1.50 — 2.00		
	W	P	S
Symonds	500	1.84	58
Macaulay	500	1.88	48
Average		1.86	53

P = 2.00 — 2.25			
2.	W	P	S
Phelps.....	500	2.03	50
Channing.....	1000	2.09	42
Bartol.....	1500	2.10	44
Emerson.....	500	2.14	38
Macaulay.....	5000	2.16	36
Blaine.....	500	2.23	39
Average.....		2.14	39.1

P = 2.25 — 2.50			
3.	W	P	S
Everett.....	1000	2.27	32
Macaulay.....	4000	2.29	32
Geikie.....	500	2.34	32
Grant.....	500	2.34	31
Emerson.....	1000	2.38	37
Forum.....	500	2.42	32
James.....	500	2.45	24
Phillips.....	500	2.47	53
Shelley.....	500	2.48	26
Average.....		2.34	32.9

P = 2.50 — 2.75			
4.	W	P	S
Junius.....	500	2.54	26
Greeley.....	500	2.56	26
Disraeli.....	500	2.57	27
Channing.....	2000	2.59	31
Shaftesbury.....	500	2.61	28
Darwin.....	500	2.64	21
Lowell.....	1500	2.67	22
Fiske.....	500	2.69	20
Pater.....	500	2.74	26
Average.....		2.62	25.9

P = 2.75 — 3.00			
5.	W	P	S
Arnold.....	500	2.77	20
Shakespeare.....	500	2.76	31
Hamerton.....	500	2.85	20
Higginson.....	500	2.85	21
Thoreau.....	500	2.86	25
Choate.....	500	2.88	30
Browning.....	500	2.91	25
George.....	500	2.92	23
Munger.....	500	2.92	26
Goldsmith.....	500	2.95	18
Newman.....	500	2.97	16
Average.....		2.88	23.2

P = 3.00 — 3.25			
6.	W	P	S
Stevenson.....	500	3.01	24
Holland.....	500	3.03	21
Franklin.....	500	3.04	19
Mandeville.....	500	3.08	22
Bacon.....	500	3.12	19
Carlyle.....	500	3.12	18
White.....	500	3.15	15
Johnson.....	500	3.23	16
Average.....		3.10	19.2

P = 3.25 — 3.50			
7.	W	P	S
Hume.....	500	3.29	12
Coleridge.....	500	3.33	19
Huxley.....	500	3.36	16
Scott.....	500	3.36	16
Moore.....	500	3.38	11
Gladstone.....	500	3.43	16
Ascham.....	500	3.49	19
Ruskin.....	500	3.50	18
Average.....		3.39	15.9

P = 3.50 — 4.00			
8.	W	P	S
Lyly.....	500	3.51	17
Luke.....	500	3.62	10
Bolingbroke.....	1000	3.65	14
More.....	500	3.65	15
Addison.....	500	3.67	12
Very.....	500	3.67	11
Swift.....	500	3.69	13
De Quincey.....	500	3.69	14
Barrow.....	500	3.74	20
Howell.....	500	3.74	11
Wordsworth.....	500	3.87	17
Bunyan.....	500	3.91	10
Sidney.....	500	3.98	10
Average.....		3.70	13.4

P = 4.00 — 4.50			
9.	W	P	S
Steele.....	500	4.02	10
Hooker.....	500	4.12	12
Chaucer.....	1000	4.17	8
Hakluyt.....	500	4.22	12
Average.....		4.17	10

P = 4.50 — 5.00			
10.	W	P	S
Latimer.....	500	4.75	13
Milton.....	500	4.87	6
Dryden.....	500	4.89	6
Average.....		4.84	8.3

P = 5.00 — 5.50			
11.	W	P	S
Chaucer.....	500	5.25	4
Spencer.....	1000	5.44	8
Average.....		5.38	6.7

The results have been arranged in eleven groups, the first group containing the works for which P lies between 1.50 and 2.00, the second those for which P lies between 2.00 and 2.25, etc. The average for each group is the weighted average, that is the average P is obtained by multiplying each separate P by the number of sentences from which it is taken, after which all the products are added and their sum divided

by the total number of sentences in the group. Similarly the average S's are obtained.

On comparing the individual pairs of corresponding P's and S's, one fact becomes rather evident; namely, while the P's form an ascending series of numbers, the S's form a series which is in the main descending. The exceptions to this rule disappear entirely if, instead of the individual pairs of values, we consider the averages of the various groups. To the larger P there corresponds the smaller S, to the smaller P corresponds the larger S. This signifies a general reciprocal relation between the P's and S's, a relation which we might have expected *a priori*. Other things equal, there will be the largest average number of predication, when the simple sentences are fewest, and vice a versa, when the simple-sentence-percentage is 100, that is, when all sentences are simple, the predication per sentence will be fewest.

At this point the question suggests itself whether the reciprocal relation just observed is sufficiently simple to admit of formulation and determination. The simplest imaginable reciprocal relation is of course

$$P = \frac{c}{S}, \text{ or } P \cdot S = c \quad (1)$$

where c is some constant number. To test for this relation we need only to multiply the P and S of the different pairs and observe whether or not the products obtained are approximately the same. A few trials show that the relation (1) is not satisfied.

The next simplest reciprocal relation is

$$P = \frac{c}{S^k}, \text{ or } P \cdot S^k = c \quad (2)$$

where both c and k are constant numbers. We could test this relation for any particular k by observing whether $P \cdot S^k$ is approximately the same for various pairs of corresponding values of P and S, and by trying various values for k we might ultimately discover the true relation between P and S. However, this is a very laborious process, which may be avoided by writing the assumed relation (2) in its equivalent logarithmic form

$$\log P = \log c - k \log S \quad (3)$$

and observing that this equation plots into a straight line if $\log P$ and $\log S$ are used for rectangular coördinates of points. If then the

predication-averages and the simple sentence-percentages are connected by some relation of the form (2), the points, representing $\log P$ and $\log S$, either value being used for abscissa and the other for ordinate, should lie approximately on a straight line. Moreover, the line being located, the constants c and k may be easily determined, for as is well-known — k is the tangent of the angle which the line makes with the positive direction of the axis along which $\log S$ was laid off, and $\log c$ is the distance from the intersection of the axis to the point in which the line cuts the other axis.

Let us then collect the eleven pairs of average values of P and S into a table, compute the corresponding values of $\log P$ and $\log S$ and then plot the eleven corresponding points as shown in figure 1.

No.	P between	W	Averages.		Co-ordinates.	
			P	S	$\log P$	$\log S$
1	1.50 and 2.00	1000	1.86	53	0.270	1.792
2	2.00 and 2.25	9000	2.14	39.1	0.330	1.524
3	2.25 and 2.50	9000	2.34	32.9	0.369	1.517
4	2.50 and 2.75	7000	2.62	25.9	0.418	1.413
5	2.75 and 3.00	5500	2.88	23.2	0.459	1.365
6	3.00 and 3.25	4000	3.10	19.2	0.491	1.283
7	3.25 and 3.50	4000	3.39	15.9	0.530	0.201
8	3.50 and 4.00	7000	3.70	13.4	0.568	1.127
9	4.00 and 4.50	2500	4.17	10.0	0.620	1.000
10	4.50 and 5.00	1500	4.84	8.3	0.685	0.919
11	5.00 and 5.50	1500	5.38	6.7	0.731	0.826
General Mean			2.96	20.03		

It is at once apparent, from an inspection of the figure, that the points representing the eleven groups of writings lie nearly in one and the same straight line, we therefore infer that the hypothetical relation formulated in (2) is approximately correct. In order to determine the constants which enter into that relation we must actually construct a straight line such that the sum of the deviations⁶ of the eleven points from it shall be as small as possible. This is most readily done by moving a stretched thread until it occupies the desired position, that is until the distances from the thread of the points on one side, are balanced by those of the other side.

After the line has been drawn the constant k is

⁶Exact treatment according to the laws of probability requires that the sum of the squares of the deviations, rather than the sum of the deviations themselves, shall be a minimum.

obtained from any triangle, as AOB, which has some portion of the line for its hypotenuse, and its other two sides parallel to the co-ordinate axes. Thus from Fig 1 :

$$k = \frac{OB}{OA} = \frac{0.585}{1.153} = 0.507.$$

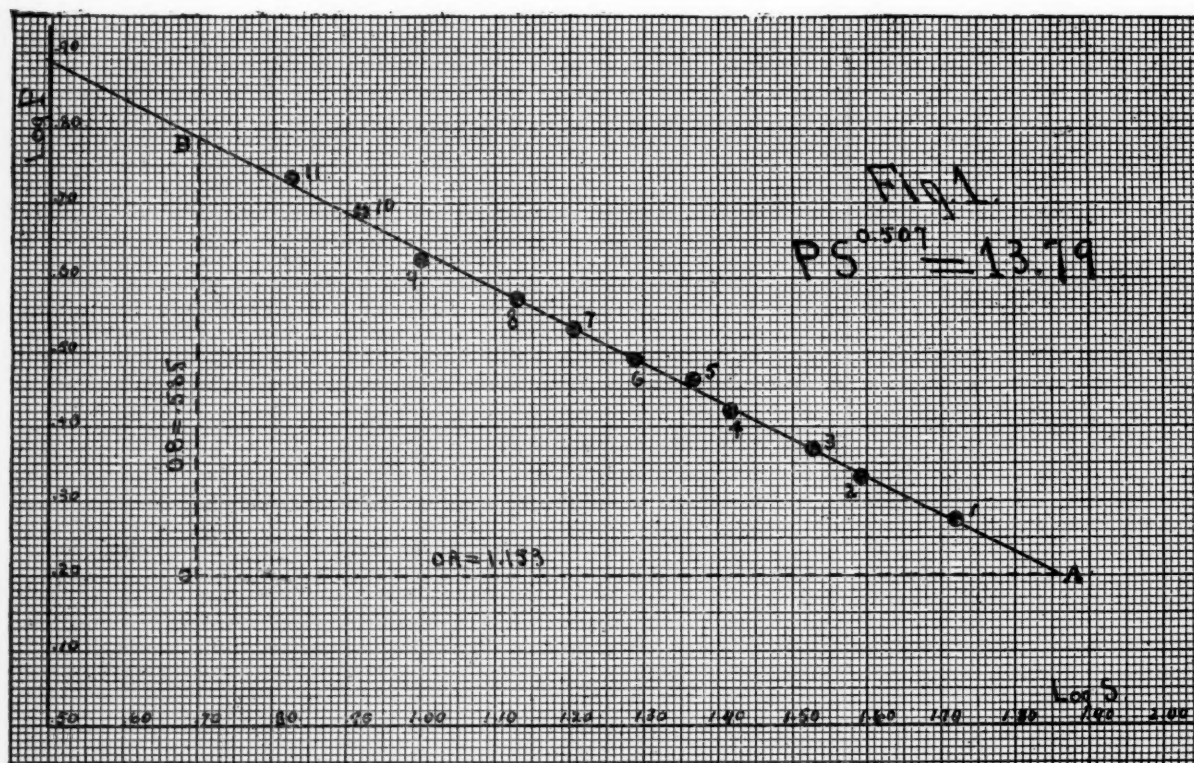
The constant c is obtained from the point where the line intersects the vertical axis. Thus,

a more rigorous mathematical method (the method of least squares) could have been used. By that method, a rather laborious process leads to two normal equations for the determination of C and k , viz. :

$$52 \log c - 70.046 k = 23.745$$

$$70.046 \log c - 96.759 k = 30.767.$$

Solving



$$\begin{aligned} 0.886 &= \log c - 0.50 k, \\ \log c &= 0.886 + 0.2535 = 1.1395, \\ c &= 13.79. \end{aligned}$$

With these values for k and c , the relation between predication-averages and simple-sentence-percentages becomes

$$\log P = 1.1395 - 0.507 \log S,$$

or

$$P = \frac{13.79}{S^{0.507}}. \quad (4)$$

Instead of the simple device which has been employed in the determination of the constants in the foregoing empirical formula between P and S ,

$$c = 13.78, k = 0.5068,$$

results which differ but slightly from the values obtained above.

The accuracy with which the empirical formula

$$P = \frac{13.79}{S^{0.507}}$$

represents the true relation between predication-averages and simple-sentence-percentages, may be better realized by comparing results as obtained by actual count, with corresponding results derived by computation from the formula. The following table contains two values of S for a given P , the third column contains the actual,

the fourth the theoretic value. Thus for $P = 2.14$, S as obtained by actual count is 39.1, while computation gives

$$2.14 = \frac{13.79}{S^{0.507}}$$

from which

$$S = \left(\frac{13.79}{2.14} \right)^{1.9724} = 39.6$$

No.	Predication Averages.	Simple-Sentence- Percentages. By Count.	Simple-Sentence- Percentages. By Formula. (4)	W = Weight.	E = Error.	W E.
1	1.86	53	51.9	1	1.1	1.21
2	2.14	39.1	39.6	9	0.5	2.25
3	2.34	32.9	33.1	9	0.2	.36
4	2.62	25.9	26.5	7	0.6	2.52
5	2.88	23.2	22.0	5.5	1.2	7.92
6	3.10	19.2	19.0	4	0.2	.16
7	3.39	15.9	15.9	4	0.0	.00
8	3.70	13.4	13.4	7	0.0	.00
9	4.17	10.0	10.6	2.5	0.6	.90
10	4.84	8.3	7.9	1.5	0.4	.24
11	5.38	6.7	6.4	1.5	0.3	.13

Error of Mean Square, .55

Modulus, - - - .78

Probable Error, - - .38

Those who are accustomed to compare experimental with theoretic values will pronounce the agreement between the numbers in the third and fourth columns of this table exceedingly close, an agreement much closer than is usually obtained from formula embodying so-called physical laws. Technically this accordance is characterized by computing the modulus of the probability curve, which in our case is .78, or the so-called probable error .37 which is the modulus multiplied by .477.

The accuracy indicated by these numbers is moreover corroborated by comparing results calculated from our formula with those obtained by actual count of works not included in our list. For instance, Miss Pound¹ found, from a tabulation of 2665 periods, that Chaucer uses 2.77 predications per period, and 24.8% of simple sentences. Using $S = 24.8$, that one of the two constants most readily determined by count, our formula gives

$$P = \frac{13.79}{(24.8)^{0.507}} = 2.71.$$

¹Modern Language Notes, Vol. XI, p. 202. Miss Pound gives 2.76 and .024, the discrepancy is due to an error in addition.

Averaging with these 2665 periods the results from the additional 2205 periods from the *Romant of the Rose*, also given by Miss Pound, we obtain $S = 22.42$, $P = 2.82$, while the formula gives

$$P = \frac{13.79}{(22.42)^{0.507}} = 2.85.$$

The constants P and S for Macaulay's *History of England* also have been determined with accuracy. By actually counting the simple sentences and finite verbs in the forty thousand periods of the *History*, Professor Sherman found the simple-sentence-percentage for the entire work to be 34.2 and the predication average 2.30. This is precisely the result given by our formula, for

$$P = \frac{13.79}{(34.2)^{0.507}} = 2.30.$$

Formula (4) may be replaced by another which is much simpler and but slightly less accurate. 0.507 is nearly one-half, so that the denominator of the right hand member of the formula may be written

$$S^{0.507} = S^{\frac{1}{2}} = \sqrt{S} \text{ nearly,}$$

that is, without committing much error the k in (2) may be put equal to one-half. If now we draw the line AB in figure 1 so that the tangent of its angle with the horizontal axis is one-half and so that the sum of the squared distances of the points from it is a minimum, the corresponding constant c is found to be 13.5. Formula (4) may then be replaced by the slightly less accurate formula

$$P = \frac{13.5}{\sqrt{S}}, \text{ or } P^2 S = 183, \quad (5)$$

in words :

The average number of predications employed by an English author varies approximately inversely as the square root of the average number of simple sentences per hundred employed by the same author, or, the average number of simple sentences per hundred employed by an English author varies in the long run as the inverse square of the average number of predications per sentence.

The following table compares the counted values of S and the values as calculated by formula (5) :

No.	P—No. of Predi- cations.	S—Simple-sentence percentages.		W— Weight.	E— Error.	WE ² .
		By Count.	By Formula (5).			
1	1.86	53.0	52.9	1	.1	0.01
2	2.14	39.1	40.0	9	.9	7.29
3	2.34	32.9	33.4	9	.5	2.25
4	2.62	25.9	26.7	7	.8	4.48
5	2.88	23.2	22.1	5.5	1.1	6.61
6	3.10	19.2	19.0	4	.2	.16
7	3.39	15.9	15.9	4	.0	.00
8	3.70	13.4	13.3	7	.1	.00
9	4.17	10.0	10.5	2.5	.5	.62
10	4.84	8.3	7.8	1.5	.5	.38
11	5.38	6.7	6.3	1.5	.4	.24

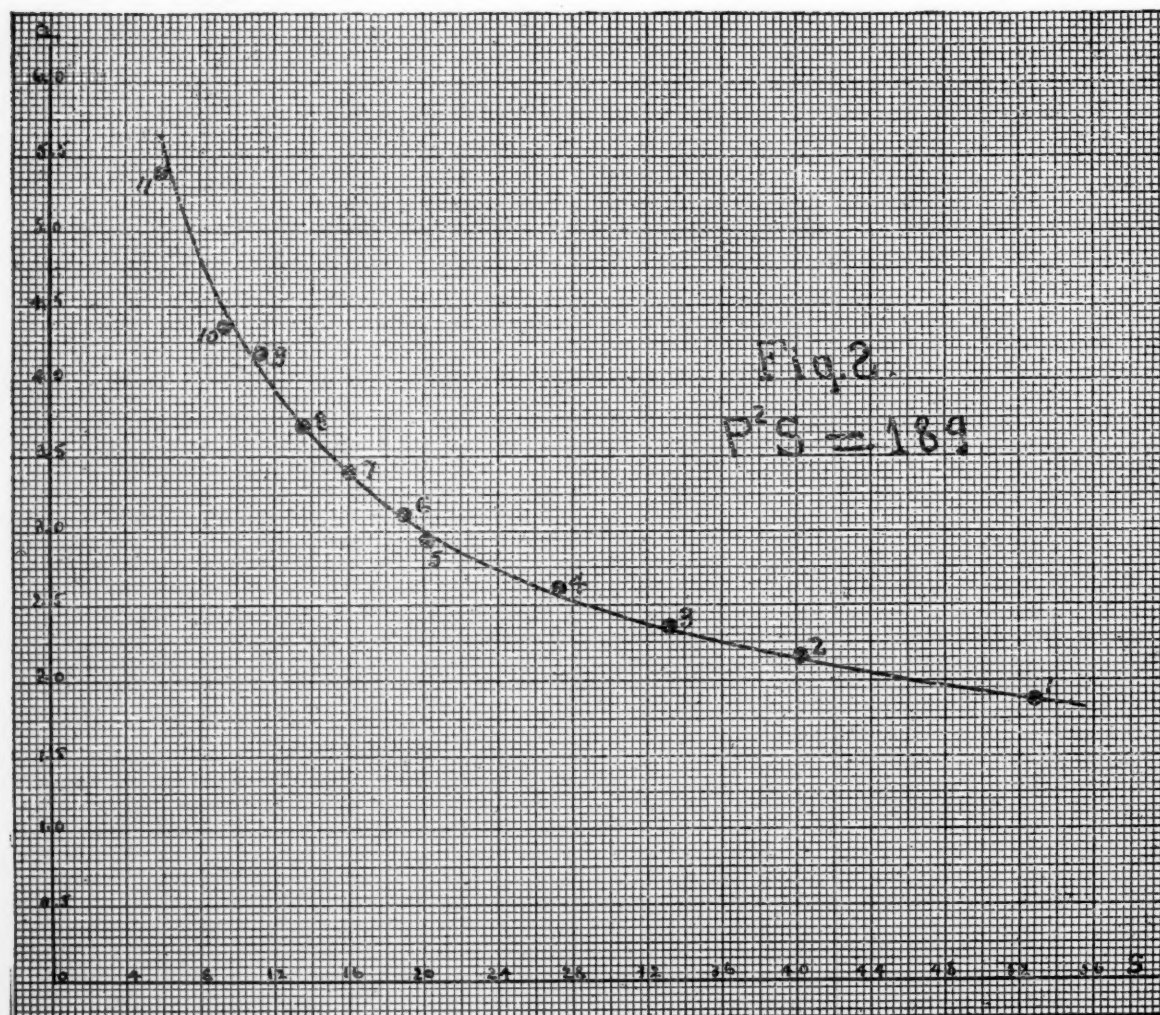
Error of Mean Square, .65

Modulus, - - - .91

Probable Error, - - .43

Here the error of the mean square and consequently also the modulus and probable error are but slightly in excess over the corresponding magnitudes for the more exact relation (4). The agreement of the assumed relation (5) with the data collected by counting is perhaps most obvious from an examination of the following graph. The graph represents the inverse square relation $P^2S = 183$, the marked points represent the results obtained by actual count, S and P being used for horizontal and vertical co-ordinates respectively.

It seems, then, that the inverse square relation (5) fits all the observed data as closely as could well be desired, and may therefore be regarded as established until conflicting data are produced.



But the existence of one definite relation suggests the possible existence of others. May not the other sentence-constants be interrelated also, and if so can their laws of interrelation be made manifest and formulated in a simple way? Is it possible to construct a norm or system of norms, and characterize the writings of any given author by their departure from this norm? Unfortunately no data are available to answer these and kindred questions at the present time.

It is hoped that the examples here given and the suggestions made, may receive the attention of students of linguistic science. From the example it should be clear how mathematics itself, the most perfect and powerful instrument of exact thought, may be pressed into the service of linguistic science. The suggestion is that the law of the inverse square connecting simple-sentence-percentages and predication-averages may not be an isolated phenomenon but the first landmark rather of a rich field yet to be explored, pointing the way to an unsuspected branch of philology which under the name of "Literametrics" may become to philology, what "Biometrics" has already become to the biological sciences.

ROBERT E. MORITZ.

University of Washington.

INTERCHANGE OF SUFFIXES.

-Aster, -Ignus, AND -Icus.

Meyer-Lübke (*Gram.*, II, page 445) treats briefly the interchange of the Latin suffixes -aster and -ignus, and the consequent effect upon the Romance words of step-relationship:

"En regard de l'ital. *figliastro*, *figliastra*, *fratellastro*, *fratellastra*, de l'esp. *padrastro*, *madrastro*, du fran. *marâtre*, également *par*, *fill*, . . . figurent l'ital. *patrigno*, *madrigna*, qui paraissent remonter à *patrigno*, *matrigna*, refaits à l'époque romaine déjà sur *privignus*; ajoutez-y certaines formes dialectales, p. ex. *fradleh*, *sorleha* à Mantoue. C'est encore une autre formation que présentent le napol. *patriye*, *matreye*, teram. *patreye*, *matreye*, dont le point de départ est dans le grec *μητρικά*."

This interchange of suffixes has had a wider

field of action than Meyer-Lübke has been pleased to show. Suffix -aster, in this connection originally compounded with Cl. Lat. *pater*, *mater* into Vulg. Lat. *patraster*, *matrastra* (step-father, -mother), soon spread to the forms *filius*, *filia*, *frater* (for both genders), and sometimes to *soror* (Prov. *sourrastre*).

Suffix -ignus (-igna), originally in Cl. Lat. *privignus*, *privigna* (step-son, -daughter), likewise separated from its stem and helped to form new words of step-kinship (Ital. *patrigno*, *matrigna*). In several dialects the same stem is found compounded indifferently with either suffix (Venet. *paregno*, *pareastro*).

Mater + > O. Fr. *marâtre*; Ital. *matrigna*; Span. *madrastra*; Port. *madrastra*; Prov. *mairastra*; Milan. *madregna*; Venet. *maregna*; Rhæt. *madrastra*, *madrigna*; Namur, *maurause*; Sicil. *marrastra*; Roum. *mastera*.

Pater + > O. Fr. *parâtre*; Ital. *patrigno*; Span. *padrastro*; Port. *padrastro*; Prov. *padastre*; Milan. *padregn*; Venet. *paregno*, *pareastro*; Rhæt. *padrastra*; Sicil. *parastru* (f. *parrastra*; v. *mater*).

Frater + > Ital. *fratellastro*, -a; Mant. *fradleh*; Sicil. *fratastru*, -a; Milan. *fradelaster*; Venet. *fradelastro*; Parma *fradlasch*.

Soror + > Prov. *sourrastre*; Mant. *sorlena*; Milan. *sorellastra*; Sard. *sorrastra*, *sorrestra*; Venet. *sorelastra*; Parma *sorlasca*.

Filius (a) + > O. Fr. *fillâtre*; Ital. *figliastro*, -a; Span. *hijastro*, -a; Cat. *fillastre*; Sicil. *figghiastru*, -a; Rhæt. *figliaster*, -astra; Roum. *fiastru*, -a; Liège *fîas*; Prov. *filhastre*; Sard. *fizastru*, -a; Milan. *fiaster*, -astra; Venet. *fiastru*, -a; Alban. *©ieštre*.

Enough examples have been given to show the constant interchange of *-ignus* and *-aster* in these words of quasi-kinship. There still remain unexplained by such suffix interchange, O. Fr. *sérorge*, *serourege*, *sororge*, etc. (beau-frère, belle-soeur); and Neapol. *patriye*, *matreye*, Teram. *patreye*, *matreye*. Meyer-Lübke has recourse to a Greek *μητρυνά* to explain the Italian forms, while he poses a Cl. Lat. *sororius* (adj.) to explain *sérorge*. In view of the other suffix interchanges and the interdependence of meaning in this class of words, need we look so far afield for an explanation of their origin?

Schwan-Behrens, offering *sororium* as the etymon of *sérorge*, explains the phonetic change as an exception to the rule of *r*_i intervocalic becoming *ir* (cf. *coriu* > *cuir*, etc.). Du Cange (*Glossarium*) offers a variety of Low Lat. forms, *sororius*, *sororgius*, etc. The form *sororgius* can be readily explained as an evident attempt to re-latinize the O. Fr. *sérorge* which was not thought of as remounting to *sororius*.

We must take into consideration a third suffix peculiar to Cl. Lat. and employed in the two chief words of step-kinship, *-(i)cus*, *-(i)ca* found in Cl. Lat. *vitricus* (step-father), *noverca* (step-mother). The words have evidently been overlooked in their relation to the other words of their class. Prof. Grandgent (*Vulg. Lat.*, p. 9) makes the common oversight when he observes that Cl. Lat. *vitricus* was driven out by Vulg. Lat. *patraster*. This statement is too comprehensive, for the form is still found in Roum. *vitrigu*, *vitriga*, in Logud. *bidrigu*, and in South. Sard. *birdiu*, *birdia*.¹

Bréal (*Mém. Soc. Ling.*, 6, 341) would go back to a form **mater(i)ca* to explain Cl. Lat. *noverca*. "En réalité *noverca* est un produit de l'analogie. On disait pour marquer un père qui n'était pas un vrai père, *patricus*; pour marquer une mère qui n'était pas une vraie mère, *matrica*. De même, par une hardiesse qui rappelle les créations linguistiques des enfants, on a dit de la nouvelle épouse du père, *noverca*."

¹ In Roumanian, the Lat. noun has weakened to adjectival use, though it may also be used substantively: *frate vitreg*; *mamă vitriga*. There is likewise the fem. adj. *mastera*, "contrasă d'in matrasta; s. f. *noverca* . . . se applica si ca adjectiva: *mamă mastera*."

Key (*Lat. Engl. Dict.*, 1888), failing an etymology of *vitricus*, observes an obvious lack of *patricus*. This absence we may feel sure was felt in Vulg. Lat., when *vitricus* passed out of general use, while a more familiar stem was sought to take its place.

Worthy of special mention in this connection is the established use of suffixes *-icu*, *-ica*, in the Slavic tongues in words of quasi-kinship. Scores of examples might be given: Sl. *polnica*, daughter-in-law; Russ. *padčERICA*, step-daughter; Serv. *surīčica*, step-brother, *surica*, step-sister; *punica*, father-in-law.

By a singular chance, doubtless, the Celtic has preserved traces of a suffix corresponding to Lat. *-icu*, *-ica*, in words of step-relationship: *tadek*, *mammek*, *mabek*, etc. (step-father, etc.). Celtic *-ek* is in some cases derived from Latin *-icu*, and a claim might be made that the form *tadek* was a resultant of early Latin influence: *i. e. tata + icu*. Unfortunately for such an etymology, *tad*, *mam*, of the Celtic cannot be traced definitely to the Latin, owing to their close relationship to Indo-European forms found in Polish, Russian, etc. *Mammek* is not to be distinguished, for derivation, from Roumanian *maica* (< *mamica*, dimin., often used for *noverca*).

That the other Romance tongues outside so widely separated territories as Sardinia and Roumania should show no trace of the influence of *vitricus* and *noverca*, were an incredible thing. We may at least expect to find the suffixes *-icu*, *-ica* employed in the general suffix interchange.

**Sororicu*, **sororica* (beau-frère, belle-sœur), if postulated, being probable in view of the suffix exchange given above, as well as the wide-spread use of *-icu*, has a saner phonetic relationship to *serourege*, *serorge*, than has *sororium*.² With **sororicu* (*-a*) we can easily explain the dialectal forms, *seroteche* (Huy), *soroteche* (Liège), *serog* (Wallon), as well as *sérouque* (Rouchi), which could scarcely be referred to *sororriu*.³

²Cf. *fabrica* > **farge*, *forge*; *pedica* > *piège*; *serica* > *serge*; *sudrica* > **sourge* > *surge*. In the case of *surge*, the Low Lat. developed a word *surgia* in the expression *lana surgia*, not recognizing the true etymology. Cf. this with *sororgius* given by Du Cange.

³Joret (*Du C d. l. Lang. Rom.*, p. 99) makes a similar complaint regarding mistaken derivation. "On admet

In a postulated **patricu*, **matrica*, we find an obvious phonetic and semantic solution of dialectal *matreye*, *patreye*. Latin nouns in *-icu*, *-ica*, show a marked tendency in Italian dialects to change *c* to hard *g*. This *g*, in the dialects of Teramo and Naples, often weakens to a spirant. Usually this change seems to occur when the *c* or *g* precede or follow the accent, though examples may be found in proparoxytons.⁴

By thus referring *sérorge*, *patreye*, etc., to etymons with suffixes, *-icu*, *-ica*, according to an evident phonetic change, we more readily illustrate the unified semasiological development of these words of quasi-kinship.

SHIRLEY GALE PATTERSON.

Paris.

A CARDUCCI-LEOPARDI PARALLEL.

Chiarini (*Giosuè Carducci: Levia Gravia*, II-VI)¹ several times refers to the influence of Leopardi on Carducci, but the points of contact are on general lines and not reduced to particular citations. He is apparently surprised for instance at the lack, when the psychological moment seems most favorable to such influence, of connection between Leopardi and the ode *Alla memoria di Dante Carducci*. We note the details for which Chiarini was seeking, in another poem from *Juvenilia*, that internal evidence would seem to connect with Dante Carducci's suicide. The parallel is between *Juv.*, XVIII, vv. 1-12, and Leopardi, *Sopra un basso rilievo antico sepolcrale*, vv. 28-35, 18-24. The conceptions are identical, treating the picture of death which overtakes the youthful soul just expanding to maturity, and the attendant

separation from the loved ones in the home. The probability of direct connection between the passages is further strengthened by certain striking recurrences of phrase:

Juv., I, XVIII,² vv. 1-4:

E tu venuto ai belli anni ridenti
Quando alla vita il cor più si disserra . . . in terra
Poni le membra di vigor fiorenti.

Leopardi, *l. c.*, vv. 28-34:

Ma nata al tempo
Che reina bellezza si dispiega
Nelle membra e nel volto,
Ed incomincia il mondo
Verso lei di lontano ad atterrarsi;
In sul fiorir d'ogni speranza, e molto
Prima che incontro alla festosa fronte . . .

Carducci, *l. c.*, vv. 5-8; 12-14:

. . . Deh, quanta guerra
Di mesti affetti e di pensier frementi
Te sugli occhi dei tuoi dolci parenti
Spingeva ad affrettar pace sotterra.
. . . Nè il viso
Più de la madre e non la donna cara
O il fratel giovinetto o il padre pio.
Nè i verdi campi, vedrai più.

Leopardi, *l. c.*, vv. 20-24:

. . . L'aspetto
Dei tuoi dolci parenti
Lasci per sempre. Il loco
A cui movi è sotterra:
Ivi fia d'ogni tempo il tuo soggiorno.

Leopardi treats more tersely the same idea, in phrases somewhat similar in *Il Sogno*, vv. 26-33.

We may add that if, during this period, the textual influence of Leopardi on Carducci is slight, it is because there is little in common between the passive morbidity of the one and the exultant agnosticism of the other. Leopardi feels a crushing social dejection, a despair in the utility of life; Carducci addressing a melancholy interrogation to the unknown which his reason is unable to penetrate, but the more abundantly sees the joy of living. Hence Leopardi is entirely foreign to such emotions as *Funere mersit acerbo*, *Pianto antico* and *Congedo* (II). It is on lines of broad

. . . *bourriche* . . . qu'on regarde comme un dérivé en *icius* . . . ; j'aime mieux y voir un dérivé en *icus*; l'ancienne orthographe, et les formes picardes ou normandes *épinouque*, *filouques* . . . rendent cette étymologie évidente pour les mots correspondants."

⁴Corica > coleche, medico > mmedeche, pizzica > pizziche; but sfaticata > sfatijata, gastigo > castije, fatica > fatije, fatyje, nemico > nemieje.—Finamore, *Rom. Forsch.*, XI; De Lollis, *Arch. Glott.*, XII, 191.

¹Giosuè Carducci, *impressioni e ricordi*, Bologna, Zanichelli, 1901, particularly p. 24.

²G. Carducci, *Poesie*, 1850-1900 (Zanichelli, Bologna, 1902), p. 28.

construction (e. g., the introduction of a classical analogy in *Alla Libertà* from Leopardi's *All' Italia*) that Carducci was susceptible to Leopardi's influence. Such direct borrowings from him as that from Petrarch's *Passa la nave mia* (Juv., III, 1) are rare.

A. A. LIVINGSTON.

Columbia University.

SHAKESPEARE AND HIS RIDICULE OF 'CAMBYSES.'

Schmidt in his "Shakespeare Lexicon" calls attention to the fact that "perpend" "is used only by Pistol, Polonius, and the clowns." Walker¹ in commenting upon the use of "perpend" by the clown in *Twelfth Night*, suggests that it is "perhaps from a tragedy: though dramatic scraps seem to be hardly in the clown's way." He was nearer right than he knew. Steevens² in a note on "Ford, perpend," in *The Merry Wives of Windsor*, hits upon *Cambyzes*³ as the right source for this word as used by Shakespeare. Steevens makes no reference, however, to the other uses of this word by Shakespeare.

A closer observation of the two passages in Thomas Preston's *Cambyzes*, together with a consideration of the passages where Shakespeare makes use of "perpend," will strengthen Steevens' "perhaps" into an expression of more emphasis. The italicized words in the following quotations are my own. The first and more important passage for our purpose in *Cambyzes* contains the opening lines of the play. They strike at once the extragant note of bonibast that Shakespeare ridicules:

¹ *Crit.*, iii, 138.

² Johnson's and Steevens' *Shakespeare*, 1778, Vol. I. p. 262. Steevens says: "This is perhaps a ridicule on a passage in the old comedy of *Cambyzes*: 'My sapient words I say perpend': again: 'My Queen, perpend what I pronounce.' Shakespeare has put the same word into the mouth of Polonius."

The *New Variorum Shakespeare*, in commenting on its use in *Hamlet*, *As You Like It*, and *Twelfth Night*, fails to record Steevens' observation.

³ Hazlitt's *Dodsley*, vol. IV, p. 163.

Comb. My Counsaill grave and sapient, with lords of legall traine.

Attentive ears towards me bend, and mark what shall be sain;

So you likewise, my valiant knight, whose manly acts doth flie

By brute of Fame, that sounding tromp doth perce the azur sky;

My sapient words, I say, *perpend*, and so your skil delate!

You know that Mors vanquished hath Cirus, that king of state, [etc.].

At line 1018 we find a second example of *perpend*:

King. My queene, *perpend*; what I pronounce, I wil not violate,

But one thing which my hart makes glad I minde to explicate;

You know in court uptrained is a lyon very yong; [etc.].⁴

It is the former of these passages that Shakespeare had especially in mind when employing "perpend" for burlesque effect. A consideration of the passages involved in the five plays is necessary to establish the probability of this source for Shakespeare's use of "perpend."

Feste, commanded to read Malvolio's letter written from the darkness of his place of confinement, begins with extravagant gesture and grandiloquent voice:⁵

Clo. [Reads] By the Lord, Madam,—

Oli. How now! art thou mad?

Clo. No, madam, I do but read madness. An your ladyship will have it as it ought to be, you must allow Vox.

Oli. Prithee, read i' thy right wits.

Clo. So I do, madonna; but to read his right wits is to read thus: *therefore perpend, my princess, and give ear.*

To punish Feste for not heeding her injunction to leave off his mad reading, Olivia commands Fabian to take the letter from the clown and read it himself. Any actor playing to an understanding audience in Shakespeare's day would have had no difficulty in forcing home Feste's thrust, "Therefore perpend, my princess, and give ear."

Touchstone similarly observes the possibilities of this sonorous word in suggesting the grandilo-

⁴ Hazlitt's *Dodsley*, vol. IV, p. 226.

⁵ *Twelfth Night*, v, i, 299 (Cambridge Shakespeare).

quence of the old play. In the course of his argument with Corin, the clown's "too courtly a wit" suggests to him to impose upon the simpler wit of the country man the impassioned eloquence that he had seen tear in shreds the objects of its fervour. Having advanced the argument that unless one has been at court he be damned, Touchstone upholds his point by demolishing one after another, the reasons that Corin argues. Finally he clinches the argument by turning back upon Corin (as a reason why a shepherd should go to court) his own comparison of the civet-perfumed hands of the courtier with the tar-stained hands of the shepherd⁶:

Touch. Most shallow man! thou worm's-meat, in respect of a good piece of flesh indeed! *Learn of the wise and perpend.* Civet is of a baser birth than tar, the very uncleanly flux of a cat. Mend the instance, shepherd.

Cor. You have too courtly a wit for me. I'll rest.

Touchstone's style both of delivery and of language in this triumphant shot at the "natural philosopher," must have recalled in some measure, by its pompous diction, its alliteration, and the grandiose gestures that doubtless accompanied it, those "harlotry players," who speaking in passion did it "in King Cambyases' vein."

When the clowns summon "perpend" to do them service, they do it consciously with a full knowledge of the possibilities for laughter that it contains. This is not the case with the other users of this word. Polonius, the statesman, who affects euphuistic niceties of expression, pompously rolls "perpend" over his tongue. Elated over the discovery that Hamlet is mad for the love of Ophelia, he revels in verbal play in the communication of this fact to the Queen, earning for his reward her sharp reproof,⁷ "More matter, with less art."

Pol. Madam, I swear I use no art at all.

Perpend.

I have a daughter,—have while she is mine,—
Who in her duty and obedience, *mark*,
Hath given me this: now gather and surmise.
[Reads.]

Polonius' vocabulary and delivery may well

⁶ *As You Like It*, III, ii, 67.

⁷ *Hamlet*, II, ii, 95.

have connected him in Shakespeare's mind with the ranting declamation of *King Cambyases*. The probability that this was the case is strengthened by the use in Polonius' speech of the second imperative form, "mark," as in the opening lines of *A Comedy of King Cambyases*.

In his serious use of "perpend" Polonius finds for himself a strange yoke-mate in Pistol. In Pistol's speeches Shakespeare recalls typical passages from Marlowe's *Tamburlaine*,⁸ Peele's *Alcazar*,⁹ and probably from another of Peele's dramas that is lost.¹⁰ These passages have been identified in burlesque form: and still other scraps from older and less known dramas are suspected.

It is from this sheep in wolf's clothes that we catch twice the word "perpend," once in a martial scene of exquisite humour in *Henry V*, and once in a scene of less spirit in *The Merry Wives*. In France, Pistol has captured a Frenchman, and true to his love for the fustian in word and deed, he terrifies the captured enemy with the vehemence of his words and the violence of his actions¹¹:

Pist. Yield, cur!

Fr. Sol. Je pense que vous êtes le gentilhomme de bonne qualité.

Pist. Qualitie calmie custure me! Art thou a gentleman? What is thy name? Discuss.

Fr. Sol. O Seigneur Dieu!

Pist. O, Signieur Dew should be a gentleman?
Perpend my words, O signieur Dew, and mark;
O Signieur Dew, thou diest on point of fox,
Except, O Signieur, thou do give to me
Egregious ransom.

Fr. Sol. O prenez miséricorde! Ayez pitié de moi!

The Frenchman had no way of knowing that the wild behaviour of the violent enemy before him was only the stage-house fury of a coward who had caught the trick of ranting from the older school of London actors. Bottom, with his "chief humour for a tyrant," would have enjoyed this "Ercles" rarely. Even if our critical

⁸ *Henry IV*, II, iv, 178, "And hollow pampers d jades of Asia."

⁹ *Henry IV*, II, iv, 193, "Then feed and be fat, my fair Calipolis."

¹⁰ *Henry IV*, II, iv, 173, "Have we not Hiren here," probably from *The Turkish Mahomet and Hyren the Fair Greek*.

¹¹ *Henry V*, IV, iv, 1.

spirit in a moment of "perpending" be aroused to challenge here a direct reference by Shakespeare to Thomas Preston's play, it is impossible to deny the comic potentiality a reference of this kind would possess—and entirely worthy of the genius of Shakespeare.

This "lamentable tragedie mixed full of pleasant mirth, containing the life of Cambyeses, King of Persia," was, furthermore, the admiration of those "rude mechanicals" in *Midsummer Night's Dream*, who modelled after its title, it is thought, the title of their¹² "most lamentable comedy and most cruel death of Pyramus and Thisbe."¹³

Falstaff, as is well known, adds his testimony that Shakespeare made sport of *Cambyeses*. Assuming the part of the King, he enacts the scene in which Prince Hal is to be called to account by his father¹⁴:

Fal. Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes red, that it may be thought I have wept; for I must speak in passion, and I will do it in *King Cambyeses' vein*.

Prince. Well, here is my leg.

Fal. And here is my speech. Stand aside, nobility.

Host. O Jesu, this is excellent sport, i' faith!

Fal. Weep not, sweet queen; for trickling tears are vain.

Host. O, the father, how he holds his countenance.

Fal. For God's sake, lords, convey my *tristful queen*, For tears do stop the *flood gates of her eyes*.

Host. O, Jesu, he does it as like one of these harlotry players as ever I see!

Fal. Peace, good pint-pot; peace, good-ticklebrain, [etc.].

The force of Falstaff's remarks here to the Hostess cannot be understood without reference to the source of their inspiration. The "trickling tears" of "my tristful queen," as it is, fit illy into the meaning of the passage. Falstaff here is taking not only his manner, but his matter as well, from King Cambyeses. For the moment he is identifying himself with the tyrant, his

model, and is re-enacting the scene where the King is ordering his queen off to execution¹⁵—with special reference to the interrupting Hostess. An "understanding auditory" must have exclaimed with the Hostess, "O, Jesu, he does it as like one of these harlotry players as ever I see!"

However, Pistol in one respect at least brings the burlesque nearer home. Both in *Henry V* and in *The Merry Wives* he delivers the passages in question in a rough metre that stumps along with strongly marked emphasis, a "right butter-woman's rank to market," recalling both by its movement and its grammatical peculiarities the crude structure of such old plays as *Cambyeses*. In particular, the passage in *The Merry Wives* which contains Shakespeare's key-word of dramatic extravagances, stumps along in imitation of the awkward metre of the old drama. It is where Pistol has been telling Ford that Falstaff is making love to his wife, that Ford replies¹⁶:

Ford. Why, sir, my wife is not young.

Pist. He wooos both high and low, both rich and poor, Both young and old, one with another, Ford; He loves the gallimaufry: Ford, *perpend*.

Ford. Love my wife!

Leaving now the consideration of individual passages in Shakespeare, let us look at some general resemblances of Shakespeare's use of "perpend" to the use of the same word by Thomas Preston in *Cambyeses*. Both authors employ it only in the imperative mood, accompanied in each case either by the name or the title of the person addressed, or by both. It occurs consistently in Shakespeare in metre, even where it is closely preceded and followed by prose, as in *Twelfth Night* and in *As You Like It*, where a rough line is hammered out to give it its proper setting. As in *Cambyeses* further, "perpend" arrests the attention in preparation for an important statement that is to follow: Feste and Polonius are preparing to read a letter; Pistol in *Henry V*, to inform "Signieu Dew" of the terms on which he will grant his life; Touchstone, to confuse Corin by turning back upon him, boom-erang-like, his own argument. Only Pistol in

¹² *Mid. N's. D.*, I, ii, 11.

¹³ The mention of a pension by Flute in this play (IV, 2, 19) is thought to refer to the pension conferred in 1564 upon Thomas Preston by Queen Elizabeth, for his good acting in the tragedy *Dido*, played before her majesty.

¹⁴ *1 Henry IV*, II, iv, 421.

¹⁵ *Cambyeses*, Hazlitt's *Dodsley*, vol. IV, pp. 237, 238.

¹⁶ *Merry Wives*, II, i, 116.

his counsel to Ford seems to be an exception, but here Ford's uncomplimentary surprise, that anyone could love his wife, interrupts Pistol's speech, and thus prevents him from adding what he had in mind to add.

Not only are there these general marks of resemblance in the use of "perpend," but an examination of the thought and the words of the introductory lines of *Cambyses* will show, I think, that in each case Shakespeare has borrowed, along with "perpend" (Pistol's advice to Ford excepted here again for the same reason as above), other characteristic thoughts and even words to make his burlesque the more sure. Feste's words to Olivia, "Therefore perpend, my Princess, and give ear," Touchstone's "Learn of the wise, and perpend," Polonius' "Perpend . . . mark . . ."; and Pistol's "Perpend my words and mark," find close parallels in "Attentive ears toward me bend," "My sapient words, I say perpend," and "mark what shall be said," all taken from the first four lines of *Cambyses*, the passage in question that Shakespeare seems to have had especially in mind each time that he made use of the word "perpend."

M. P. TILLEY.

University of Michigan.

DANTON, GEORGE HENRY: *The Nature Sense in the Writings of Ludwig Tieck*. New York: The Columbia University Press, 1907. 98 pp.

STEINERT, WALTER: *Das Farbenempfinden Ludwig Tiecks*. Ein Beitrag zur Geschichte des Naturgefühls in der deutschen Dichtung. Diss. Bonn, 1907. 118 pp.

The increasing interest in the history of German Romanticism is manifesting itself in a more intensive study of the nature sense of the Romanticists, that conspicuous element of their literary art. In this movement Tieck bulks so large, that a detailed study of his attitude towards landscape should long since have been undertaken. Hence the dissertations before us, one American, one German, which in a sense complement each other, are very welcome.

Danton divides his subject into an introduction

and four chapters entitled: The Temperamental Attitude, The Philosophical Attitude, The Naturalistic Interpretations, The Mystic and Symbolic Interpretations. It appears that Tieck was appreciative of most divergent types of landscape. He was impressed by the North German March (and thus becomes—Danton might have added—the forerunner of Fontane), by the mountainous and wooded regions of Germany, by Switzerland and the Swiss Alps, and by Italy. Unfortunately, this wide range rarely implies profound inner experience, for, as D. happily expresses it, Tieck was capable of being violently but never deeply moved (p. 34). To misquote Wordsworth, his was the tumult not the depth of soul. His treatment of nature reveals, as does his handling of character, a Protean quality which differs from Goethe's in not being carried by a definite Weltanschauung.

This versatility appears also in Tieck's attitude towards gardens: love and admiration for the French—and especially the Italian—garden, with consequent criticism of the English park at his time so much in vogue, coupled nevertheless with great admiration for the English park at Wörlitz. In his protest against the vagaries of the English garden Tieck was not so isolated as has often been supposed. We learn from an excellent French investigation (Daniel Mornet: *Le Sentiment de la Nature en France de J.-J. Rousseau à Bernardin de Saint Pierre*, Essai sur les Rapports de la Littérature et des Mœurs, Paris, 1907, pp. 219 ff.), that in France, criticism and ridicule were leveled at it almost to the end of the eighteenth century. Thus, also, he loved great vistas and small gardens with formal plots. In the same fashion he coupled liking for the vast phenomena of nature—storms, cataclysms, great sweeps—with liking for the minute and delicate. Here Danton should have shown to what extent this love for the minute in nature implies careful observation and a trained eye, such as we find in Goethe and in modern poets like Stifter. (See Ratzel, *Über Naturschilderung*. München und Berlin, sec. ed., 1906, *passim*).

The center of Tieck's nature sense—the center of the entire viewpoint of this typical Romanticist—is his Egoism, which makes him constantly inject into nature his own subjective moods (p. 33).

Here, we might add, Tieck differs vitally from such modern poets as Storm and Martin Greif. The latter, as appears from a very sympathetic study of this delightful lyricist by Kosch (Wilhelm Kosch, *Martin Greif in seinen Werken*, Leipzig, 1907), was a master of objective rendering of nature's moods. Perhaps no better foil for Tieck's subjectivity could be found than the following lines from Greif:

"Beim letzten Abendstrahle
Folgt' ich der Ache Lauf,
Da taucht mit einem Male
Des Sees Spiegel auf.
Zu Häupten welch ein Glühen,
Von Firn zu Firn entfacht,
Zu Füßen welch ein Ziehen
Der Nebel in die Nacht.
O übermächtig Steigen
Dort, wo die Alpen stehn,
O tiefgeheimen Schweigen
Dort, wo die Schleier wehn."

In many respects Tieck's attitude towards nature is purely conventional. So in his treatment of the seasons and times of day he displays no originality. (He might be compared here to his disadvantage with Lenau in the latter's felicitous treatment of autumn, or with Storm in his descriptions of the pomp and poetry of high noon.) Nor is Tieck a pathfinder in his love of mountains, for Rousseau—as is well known—had introduced mountains into the literature of Europe. Truly original, however, and really important is Tieck's treatment of the charm and individuality of the various moods of the forest: the very word "Wald-einsamkeit" is of his coinage (pp. 58 ff.). It is worth noting—as Mornet points out (p. 451)—that almost simultaneously with Tieck, Bernardin de Saint-Pierre and Chateaubriand discovered the forest for French literature.

Tieck's philosophical attitude towards nature is neither pantheistic (like Goethe's and Wordsworth's), nor does nature appeal to him as the expression of a divine personality (as she does in so elevating and sublime a fashion to the authors of the Psalms). And yet there are echoes of a confused pantheism and worship of the presence of God everywhere (36 f.).

In other words, the results of this careful little treatise are—as the author says—essentially nega-

tive. But they are not sterile, for we learn that in his treatment of nature Tieck was indefinite and rather superficial. This corresponds with what we know of his whole literary output. What Danton does not sufficiently elucidate is the method by which Tieck succeeds in the one particular in which he attains mastery: in his creation of atmosphere. Danton quotes Tieck as saying: "Ohne Stimmung ist keine Natur da" (p. 34), but he does not go into any analysis of method.

In a sense this gap is filled by Steinert's investigation. This is one of the few studies that concentrate on the use of color made by individual poets. In Tieck's case this is of particular interest, as it was in large measure by the introduction of color that he produced "Stimmung." The results are significant. We learn that Tieck's love for color was profound and intense, but rarely exquisite (much less subtle, therefore, than our modern taste, intensified as that has been by Japanese art). Tieck riots in sumptuous coloring: red, blue, green, greenish yellow (very much as does Jean Paul. Cf. Lothar Böhme, *Die Landschaft in den Werken Hölderlins und Jean Pauls*, Leipzig, 1908, p. 85 ff.). With characteristic inconsistency, he is also capable of appreciating "kleine lautlos in einander huschende Lichter" (Steinert, p. 47).

In his theoretic utterances, too, he cares more for color than for line, because color gives Stimmung, and recognizes that color should be the highest aim of painting (pp. 82 and 85). Tieck's position as a pioneer in this particular becomes evident from the fact that in the eighteenth century even Rousseau was comparatively callous to color (cf. Mornet, *o. c.*, p. 407), and even Goethe laid less emphasis on it (cf. Steinert, pp. 20 ff.). Steinert reminds us very properly that if there is a certain "Primitivität" in Tieck's treatment, he was at the beginning of a great movement (p. 54) and, moreover, the exponent of a nervous generation. Hence a note of hysteria often mars his happiest utterances and destroys his effects.

Truly romantic is his use of color as symbols. But, like a genuine Romanticist again, he lacks interest in what S. calls "schlichtes Werktaglicht" (p. 52). (Only modern realism could train the eye to the beauty of the commonplace.)

Nor do the light effects of high noon seem anything but harsh and brutal to Tieck.

We hope that investigations of this nature will be carried on of other literary artists. In the case of modern poets this would often reveal a delicacy of retina that has led to the discovery of new color-values and combinations. So William Morris describes the heralding of dawn: "... a faint green light began to show, Far in the east" (Story of Cupid and Psyche in *The Earthly Paradise*); and again: "The wind did run through the gray leaves overhead." (From *The Golden Apples, Earthly Paradise*). These are colors Tieck would never have seen under the circumstances. Besides Morris, Pierre Loti (especially in *Le Pêcheur d'Islande* and *Le Désert*), d'Annunzio, and Stephan George would well repay such study.

Before closing, I cannot help calling attention to the exceptional position in the literature of the nature-sense of Ratzel's book mentioned above, *Naturschlüderung*. It is of importance not only to students of the treatment of nature in literature, but to all teachers of belles-lettres, and to all lovers of nature. The theory of landscape had been treated—in passing at least—before him, so in Ruskin's Works, in Hehn's *Italien*, etc. But never had any one written an entire book in so thorough a fashion on what may be called the criticism of landscape. The geographer Ratzel is acquainted not only with the landscape of Europe, but of the entire world. Because of his scientific training on the one hand and his large literary acquaintance on the other, he strews his pages with stimulating and illuminating remarks.

To-day the love of landscape has become a well-nigh universal taste. But it is not always combined with the trained eye nor the discriminating judgment. So a comparatively commonplace lake in the prairie lands of the Middle West, seems to many of a beauty not intrinsically different from the dramatic scenery of Lake George with its background of the Adirondacks, or a melancholy tarn in the moors. We may say of Ratzel's book that it bears much the same relation to the study of landscape that Volkelt's *Asthetik des Tragischen* bears to the study of the drama.

CAMILLO VON KLENZE.

Brown University.

Der Roman, Geschichte, Theorie und Technik des Romans und der erzählenden Dichtkunst. Dritte verbesserte und vermehrte Auflage der Theorie des Romans. VON HEINRICH KEITER und TONY KELLEN. Essen-Ruhr, Verlag von Fredebeul und Koenen. 1908. Erster Abschnitt, I. Geschichte des Romans.

The present work is a very ambitious one. It purposes to treat of the historical development of the novel in general, in China as well as in Germany, in India as well as in France, Italy, Russia, England, and America. It is not to be, then, a history of the novel in Germany, in which those novelistic currents which influenced directly the course of the German novel are described, but in reality a history of prose fiction.

The scope of this first part of the work was suggested to a certain extent by the second part which deals with the theory and principles of narrative prose writing and does not limit itself exclusively to the German novel. In fact, the present work grew out of Heinrich Keiter's *Theorie des Romans und der Erzählkunst*, published in 1876 with a preface by F. Kreyssig. Mr. Kellen enlarged this treatise and published it in 1904 prefixing to it a twenty-six page sketch of the history of the novel. In the present edition (the third) the book has grown from 306 pages to 496. The introductory sketch has been expanded from 26 to 128 pages.

It would have been better if the author had simply disregarded his original sketch and started afresh at the task of writing the history of the novel, for enlarging an old structure necessitates conforming one's self to a large extent to the original framework and the work becomes more mechanical, less free and effective. The result in the present case is a rather large mass of material, a catalog of names with more or less detailed remarks about each, loosely bound together, lacking inner coherence, without any clearly traceable independent point of view. This last is the disturbing feature of the book. We never feel sure whether a remark is the writer's own or some one's else. In fact, all indications point to the conclusion that the treatise is practically a mosaic of passages borrowed from various works on literature. These passages have not

been assimilated and poured forth in one flowing current but merely placed in juxtaposition, each in the words of the original, with, perhaps, a few minor alterations. It is a series of jottings, of notes. Such excerpts cannot possibly be united into a homogeneous whole and the eclectic character of the contents has made necessary a complete lack of literary form. The style is jerky and uneven. Paragraphs do not flow inevitably from preceding ones, nor connect closely with following ones.

We are dealing, then, with a compilation from various books, and these of the most varied age and character. The author has mentioned, as far as I can judge, all of the works which have been drawn on for excerpts, either in the footnotes scattered thruout the book or in the general bibliography at the end. And yet he has not shown sufficient care in indicating in every individual case just what he got from others and where he got it. When a writer excerpts from other works, he is under obligation to enclose the passage in quotation marks and state exactly where it is to be found. The quotation marks and the name of the work or author should be given; it is essential that we have at least one or the other. In some cases such acknowledgment has been made in this book. In a large number of cases, however, passages have been incorporated without indication of their source. A very striking example of this is found on pp. 28-39, where practically everything is borrowed. I will give the parallel passages¹:

- 27²³⁻²⁹ E. 59-61.
 29³⁻¹⁷ (to Schule) V. 315.
 29¹⁷⁻²³ Kr. 6.
 29²⁵⁻³¹ (to Umfangs) Br. 13, 960.
 29³⁶⁻³⁸ (from Hier) Br. 13, 960.
 30²²⁻³⁵ (from Wie) E. 61-62.
 30³⁶⁻³¹ (to Josephs) V. 315-316.
 31²⁹⁻³¹ (dient-auszulegen) E. 63.

¹ I have given the paging according to the editions accessible to me. The letters prefixed indicate the abbreviation employed in each case.

Br. Brockhaus, *Konversations-Lexicon* (14^{te} Aufl.).

E. Eichendorff, Joseph Freiherr von, *Der deutsche Roman des achtzehnten Jahrhunderts in seinem Verhältnis zum Christentum*. Leipzig, 1851.

Kr. Kreyssig, Fr. *Vorlesungen über den deutschen Roman der Gegenwart*. Berlin, 1871.

V. Vilmar, A. F. C. *Geschichte der deutschen National-Literatur*. 20ste Aufl. Marburg u. Leipzig, 1881.

- 31³¹⁻³³ (from Trotzdem) V. 316-317.
 33²⁰⁻³¹ E. 63.
 33³¹⁻³⁴ V. 317-318.
 34¹²⁻¹⁶ (to 1707) E. 62-63.
 34¹⁶⁻²⁵ (In—erzählt) V. 318.
 34²⁷⁻³⁰ (Von—zerbrochen) E. 63.
 34³⁰⁻³³ (from Zu) V. 318.
 34³⁷⁻³⁵ V. 319.
 35⁴⁻¹¹ (oder—gezieret) V. 319, footnote.
 35¹¹⁻²³ (In—geführt) E. 64.
 35²⁸⁻³⁸ (from ohne) V. 319.
 36¹⁻⁶ V. 318.
 36⁷⁻²⁹ E. 65.
 36³⁰⁻³⁷ V. 318.
 37²⁶⁻³⁸ E. 66-67.
 38²²⁻³⁹ V. 319-320.

We can hardly approve of the selection of works from which excerpts have been made. General histories of world-literature like those of Hart and Baumgartner, histories of German literature like those of Vilmar and the uncritical Koenig, works on the German novel one-sided or popular and now antiquated, encyclopedias, etc., cannot be considered the proper sources for a modern, up-to-date treatise on the novel. We except Mielke, of course, which is an excellent study of the nineteenth century novel in Germany.

The reader is referred to a number of first-rate works, monographs, and articles in journals, in the footnotes thruout the book, particularly at the close, as well as to some now antiquated. No systematic, critical classification or treatment of the bibliographical material has been attempted. In general, however, altho incomplete, this bibliography is helpful. Attention might be drawn to a few minor errors which came to my notice: p. 3, footnote 3, Rhode should be spelt Rohde; p. 10, footnote 13, should read, "des Fiore di Virtu"; p. 72, footnote 80, E. Müller-Fraureuth, not E. Müller; p. 123, footnote 148, read "Jahrbuch für romanische und englische Literatur" for "J. f. r. u. germanische Philologie"; and on p. 128, footnote 154, Berlin should be substituted for Braunschweig, as the place of publication of the third edition of Mielke's book.

To mention a few more inaccuracies: on p. 9 the date of Boccaccio's birth is given as 1343 instead of 1313; on p. 11 Vandello should be corrected to Bandello (this correction must be made in the index as well), and his dates changed from 1490-1560 to 1480-1561; p. 15, l. 17, read

"prosaische" instead of "poetische"; p. 16, Magalone translated into German 1536, not 1535; p. 21, the date of Cervantes' death was 1616, not 1610; p. 56, "Lebensgeschichte des verstorbenen Jonathan Wild *des Grossen*," not "der Grosse"; p. 100, Justin McCarthy, not Mearthy, and Ramée, not Ramé. On p. 25, ll. 8-11, we find statements with regard to the publication of the various parts of "L'Astrée," which conflict with Körting's in his *G. d. fr. Romans im 17. Jh.* p. 82 seq. We read in Körting that the first and second volumes were published in 1610, the third in 1619, whereas the fourth and fifth, the latter written for the most part by secretary Baro, using the author's sketch as a basis, appeared in 1627.

Various minor alterations have been made in the wording of the extracts drawn from other books. One piece of editorial work, p. 54, ll. 17-18, is open to criticism on the score of style. The original (Brockhaus) had (Salon- und Boudoirromane) "die auch nach Deutschland und den anderen Ländern herüberwirkten" which is altered to "die auch nach Deutschland wirkten."

It is a very difficult task to give a satisfactory idea of the history of the novel of one single country in anything like so small a compass as 128 pages; it is an impossibility to give a suitable history of the novel of all countries in that space. Keiter's original work on the theory and technique of the novel (and Keller's enlargement of it) is based pretty exclusively on the German novel, altho French and English works are now and then drawn on for illustration and once in a while a novel or novelist of some other country is mentioned. The German novel furnishes the basic material, and this as well as the fact that so little is gained by such a cursory treatment of the oriental, Greek, Slavic, Portuguese, Hungarian, Norwegian, Polish, Turkish, and American novel, make it clear that the writer would have done well to dispense with these entirely. The pages thus won would have permitted more adequate justice being done the German novel. Little over half of the work, roughly speaking, is devoted to the German novel, and in the last dozen pages, which deal with "die neuesten Romandichter," the Spanish, French, English, and American novel receive, each, nearly the same prominence and fulness of

treatment as the German, to say nothing of the fact that the Italian, Norwegian, Hungarian, Polish, Czechic, Turkish and Japanese are also introduced. In the paragraphs on the German modern novel, we find mention, to be sure, of Richard Voss, Polenz, Ompteda, Frenssen, Otto Ernst, (also of Brackel, Marie Herbert, and Handel-Mazzetti), but fail to discover Wildenbruch, Hans Hoffmann, Seidel, Ernst von Wolzogen, Ernst Zahn, Ricarda Huch, Klara Viebig, Beyerlein, Joseph Lauff, and many others whose names we might expect to find. Why omit Otto Ludwig, Franzos, Sacher-Masoch, Anzengruber? "Heiterethei" and "Zwischen Himmel und Erde," "Ein Kampf ums Recht," "Das Vermächtnis Kains," "Der Schandfleck" and "Der Sternsteinhof" certainly entitle their authors to a place in a treatise in which space is found for Schücking and Kompert, for a John Retchiffe and a Gregor Samarow.

In fact, the question of the proportion of space due individual writers, according to their importance in the history of the novel has not been weighed with sufficient care by the author. Emil Souvestre receives 26 lines while Felix Dahn gets 3, Manzoni has 13, Raabe receives no more, while Rosegger is allowed only 9 and Sudermann 4, that is just as much as the Russian novelist, Anton Tschechow. A large number of names are enumerated in the book, each with perhaps a few lines of characterization and yet without mention of a single one of the author's works (*e. g.*, Hesekeel, p. 90, Holtei, p. 91).

Our conclusion is, then, that the writer attempts too much, that his treatise on the history of the novel is not an independent, homogeneous work, but is, for the most part, a disjointed series of extracts from works now antiquated, or, at least, not up to date and standard for the history of the novel. The work shows no proper sense of proportion, omits essential names and works and introduces unessential ones, or at any rate, less important ones. The treatise is not reliable as a guide either to German literature or that of other countries, for the reader can have no confidence in the critical judgment displayed or method of selection employed.

M. M. SKINNER.

Stanford University.

Les poètes du terroir du XV^e siècle au XX^e siècle.

Textes choisis, accompagnés de Notices biographiques et d'une Bibliographie et de cartes des anciens pays de France, par AD. VAN BEVER. (Alsace, Anjou, Auvergne, Béarn, Berry, Bourbonnais, Bourgogne, Bretagne, Champagne.) Tome I. Paris, Delagrave, 1909. xv + 575 pp.

The interest in the literatures of the Provinces of France is growing every day, and the prediction that it would prove a mere fad is farther than ever from being realized. Thus the publication of this admirable volume—which awaits a brother shortly—is very timely. To all those who are familiar with Vicaire's *Études sur la poésie populaire*, the work of Van Bever will be heartily welcome. It is indeed the whole of France, not only the somewhat cosmopolitan Paris which sings all through this rich collection, the gay, sunny France; the variety of the French wit comes out in a really striking fashion; Anjou does not laugh like Béarn, Champagne is not merry like Brittany, Burgundy is enjoying life differently from Alsace. One of the most interesting features are the *Chansons populaires*, generally anonymous, of those various countries. In many cases when the "patois" offers difficulties, a translation is added to the original text. For our own taste, and from the point of view of the scholar, we should have preferred if more space had been allowed to those popular songs, while some of the poets might have been left out without much impairing the value of the book; for instance, such authors who after having gone to Paris lost the characteristic turn of mind of the "terroir" might have been merely mentioned in the introductory chapters. Moreover, such poets like Chateaubriand, Lamartine, Banville, and so forth, are well enough known without being represented there, all the more so as the space allotted to each one of them could not possibly do justice to their importance.

The biographical and bibliographical notes are as generous as they are concise, both for the groups of poets and for the individual men; they will prove extremely valuable for students of French poetry. The name of the editor is a

guarantee by itself of the excellence of the work. Van Bever is one of the greatest "Fureteurs de bibliothèques" in Paris; he is one of the editors of the *Poètes d'aujourd'hui*, that indispensable tool for any student of contemporary poetry in France; and he has now under way a most interesting edition of Guill. Colletet's *Vie des poètes français*, from the unique MS. preserved in the *Bibliothèque Nationale*, and which will be published by H. Champion.¹

A. SCHINZ.

Bryn Mawr College.

CARLSON, J. S.: *Swedish Grammar and Reader*. The H. W. Wilson Company, Minneapolis. 1907. Pp. 277.

Carlson's *Grammar*, based, as the author informs us in his Preface, on Sundén's *Svensk Språklära*, is intended "as a practical text-book for the school-room and home." In eighty-six pages the principles of Swedish grammar are presented and in twenty more a survey of the syntax. Pages 107-126 contain Exercises 1) illustrating the various parts of the sentence and grammatical forms in general and, 2) exemplifying the spelling of Swedish, especially the various ways in which the *j*-, *v*-, *sje*-, *tje*-, and *äng*- sounds are indicated in writing. The remainder, or a little over one-half of the book, is given to the selections for reading, and the vocabulary to these (pages 227-273). The latter seems to have been carefully prepared; I have found few omissions either of words used in the texts or of meanings in which these are used. There is, however, a considerable sprinkling of misprints, some of which will be confusing enough to the beginner, as p. 264, *ställe*, n. 5; should be n. 4 (neuter, class 4), and p. 253, *minne*, n. 3, which also should be n. 4.¹ I believe, too, that it would have been better in such a grammar if each separate word had been set apart as are the primary stems, and not to embody derivatives and com-

¹ For a more complete description of this forthcoming Colletet and the conditions for subscription, see my note in *Library Journal*, March, 1909, pp. 140-1.

¹ Misprints are unfortunately rather numerous in the *Grammar*.

pounds in the article under the stem. The selections of the *Reader* are, in general, excellent; from among the poets, Wallin, Nicander, Anna Maria Lenngren, Grafström, Strandberg, Runeberg, Geiger, Vitalis, Sehlstedt and Lindblad are represented by one or more selections each, while in prose the numbers are from Topelius, Hjärne, Fredrika Bremer, G. af Geigerstrom, Victor Rydberg, Melander, Tegnér, Geiger, Hedenstjerna, Starbäck, Fryxell, and Mellin.²

The grammar proper will be found to be very serviceable; being written by one to the manner born the explanations of sounds and the discussions of rules and forms are almost always correct and the matter is presented in both readable and teachable form. Some antiquated terms occur in the phonology, which the teacher would best correct to those in present usage; especially objectionable is the designation of *v*, *f*, *s*, *sj*, *tj* and *j* all as 'sibilants.' On page 2, the sound of *ä* is correctly given as that of *ea* in 'bear,' but incorrectly as also that of *a* in 'make'; in § 12 it would have been to the point to have stated that *c* is extremely rare in native Swedish words, occurring only along with *k* or *h* (in *ach*); it would have aided the student if under 48, *c*, the fact of existing cognates in *a* had been brought out. It is an error, I think, to give under 47, 2, *d*, this practically complete list of words in which the short sound of *ä* is written *o*, and similarly under 47, 2, *e*, in the case of foreign words in which *ä* is written *o*; only a few commonly used words should have been given. Likewise it certainly is confusing to the student to have given at all the rules, § 66, for the old three genders, when present Swedish no longer recognizes that, but is a four gender language, something which is correctly presented elsewhere in the grammar. But I do not wish to seem to find fault, for the good points of Carlson's *Grammar* are many. I regard it as a distinct addition to our helps for the study of Swedish in this country and the book ought to become widely used.

GEORGE T. FLOM.

University of Illinois.

²Some selections from the most recent Swedish writers should have been included, especially one to illustrate the remarkable prose of Selma Lagerlöf.

CORRESPONDENCE.

GUMMERE'S *Oldest English Epic*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I am one of many who have been welcoming Mr. Gummere's *The Oldest English Epic*, just published. To me, the translation of *Beowulf* it contains, in verse, is of special interest. Can you spare me space for a word or two regarding Mr. Gummere's reasons for preferring verse to prose? These reasons he gives, but says nothing of the other side of the question. He objects to a prose translation because the original is in verse, and because in a prose translation one "can" (does this mean one must inevitably?) get rid of the style of the original, or "suppress it to the vanishing point." These reasons we may leave as stated, and turn to Mr. Gummere's arraignment of a belief, indefensible in his opinion, which he no doubt considers characteristic of those perverse enough to prefer a prose translation. "No greater mistake," he says, "exists than to suppose that the rhythm and style of these early English poems cannot be rendered adequately in modern English speech."

The word to be noted here is "adequately"; the whole question turns on that. Mr. Gummere continues, "As a practical problem *solvitur ambulando*." He probably refers to the pedestrian muse. Who will deny that a person even of modest attainments can sit down and forthwith translate Old English verse with every faithful intention into an imitation of it that scans—or even write original poems in it like Hall's *Old English Idyls*. In point of fact, the embracing of such a temptation and the actual transgression are alike only too fatally easy. At moments—all too few and fleeting—such a translator can be what, by courtesy, is called 'felicitous.' But "adequate" his translation will not be, either as regards rhythm or something still more vital, accuracy, for two main reasons. In the first place, because Modern "Old English" verse does not sound in the least like real Old English verse. It is a bastard archeological fabrication, or an atavistic degenerate, or—something else; and it never will be anything else unless, through some miracle, it should be human-

ized by a real poet or a poetic tradition—and philologists are, after all, not real poets. Moreover, even then, it would be something else, and not Old English verse. The second reason is that when a translator lays upon himself the bonds of Sievers' types and the constraints of initial rime, he limits himself pariously in his choice of available words, and cannot choose the precisely right word, interpret with faithfulness, give to the modern reader what the poem gave to the Anglo-Saxon hearer or reader. Matching letters does not conduce to precision of meaning or poetic inspiration. It made the Old English poet pad—though, to be sure, he very cleverly evaded this particular hardship of Wyrd by making his padding an artistic character of his verse. But the translator is not free to run over and select helpful stop-gaps from a stock of kennings or epic tags; he is not even at liberty to swap one kenning before him for another. This necessity to observe the letter and not the spirit tends continually to make a verse translation inaccurate, cryptic, bald, or, what is worse, artificial. It was one of several things that drove William Morris (and he a poet) to inventing his horrific pseudo-archaisms.

In brief (if I may venture to speak also for Mr. J. R. Clark Hall, Mr. Tinker, and other regrettably prosaic translators) those who have translated *Beowulf* in prose preferred prose because they preferred a medium in which they could be as accurately faithful, that is, make as "adequate" a translation in this most essential regard of faithfulness, as possible. The fact is cited by Mr. Gummere that all German translators but one have used verse. What of that? All persons of generous nature in uncurbed moments burn to rush in where even genius fear to tread. And the Germans are Titanic; they aspire to be supermen. These sinned through pride—but there was at least one just man found among them.

May a suggestion be made which might possibly transform the clash of opinions on this point into a happy concord—a suggestion which Mr. Gummere of all men should welcome? What one cannot do adequately—that is, make a verse translation—might be done by many. The world is much the richer for what Mr. Gummere has taught us of the communal origin of poetry. Why

should not an era of communal translation set in? Let some devoted soul, more valiant and more unselfish than Curtius, perpetrate for the common good a translation of one poem or another in one of our technical periodicals. Our own periodicals—for it would not do to let the Germans in on this. Furthermore it should be understood that we would give everyone in this country a chance, for we get sometimes in the habit of thinking no one exists except the Germans and our own particular University. Then let everyone, in the slang phrase, "jump on" the votive translation, rend it in pieces, and then, by a happy selection of the most accurate, that is prose, renderings offered, in as excellent and as accurate poetic phrasing as is possible, put together, somewhat like a picture puzzle but a good deal harder, an ideal translation for communal use. This could be handed down—a perfect translation, because it would have no individual author, but come out of the heart of a literate (to be sure) but homogeneous folk. For that is what philologists are. There would be no danger of petty differences of opinion or preference for one's own opinion before those of others—not the slightest. Everyone knows that there is no vanity, or jealousy, or narrow parochial spirit among philologists—or, at least, American philologists.

Will Mr. Gummere let me thank him here (not because I suppose it will mean anything to him, but in token of my personal debt) for his helpful book? I had scarcely cut the string before I was reading his stirring verse to a class, and it "went across the footlights" unmistakably. But the fact that Mr. Gummere comes almost within grasp of the impossible does not prove his point.

C. G. CHILD.

University of Pennsylvania.

ON AN EIGHTEENTH CENTURY TRANSLATION
OF BÜRGER'S *Lenore*.

To the Editors of Mod. Lang. Notes.

SIRS:—In an interesting article on English translations of Bürger's *Lenore* (*Modern Quarterly of Language and Literature*, Vol. II, pp. 13–28), W. W. Greg has corrected some of Brandl's mis-

takes in a note on the same subject appended to Erich Schmidt's *Charakteristiken* (Vol. I, pp. 244-48) but has himself erred in attempting to correct Brandl in regard to William Taylor's translation of *Lenore*. Greg writes as follows, commenting on a list of translations:

"Taylor 2. Ellenore, Norwich, 1796. (Brandl mentions an edition of this date at London, which according to him contains a stanza from Spencer(!) I have not been able to find any trace of such an ed.)."

The Spencer referred to is another translator of *Lenore*. *The Monthly Mirror* (Vol. II, p. 480) gives the title of Taylor's translation as follows:

"Ellenore, a Ballad, originally written in German, by G. A. Buerger, Norwich, March. London, Johnson."

Plainly, then, the ballad was published or at any rate distributed both at Norwich and at London. Greg, unaware of this, thinks that Brandl refers to a different edition, whereas both are calling the same edition by different names.

Notwithstanding Greg's exclamation point Brandl is also right in regard to Taylor's borrowing from Spencer. In the first place, Brandl speaks of the copying of a "Vers" which means "line" and not "stanza" as Greg has translated it. *The Critical Review* (New Series, Vol. XXII, p. 455) quotes Taylor's own words in regard to page 7 of this ballad that "he has availed himself of the highly finished translation of Mr. Spencer." Unfortunately this London and Norwich edition of Taylor's translation of *Lenore* is not in the British Museum and possibly not in existence to-day, so it is not possible to prove that this disputed passage is on page 7, tho it is extremely probable. We have other pretty conclusive evidence of the borrowing however. Taylor published a translation of *Lenore* in the *Monthly Magazine* for March, 1796, which we will term (a). By June of that year (see *Critical Review*, Vol. XVII, pp. 303-08) W. R. Spencer's translation (b) had appeared. At the end of this year was published in pamphlet form another translation of *Lenore* by Taylor (c). The version printed in Taylor's *Survey of German Poetry* (Vol. II, p. 40 of 1829 ed.) is undoubtedly, as Brandl and Greg state, a reprint of (c). We will call it (c'). It is at any rate different

from (a). The stanza in which the borrowed line occurs runs in the original and in the various versions as follows:

"Sag an, wo ist dein Kämmerlein?
Wo? Wie dein Hochzeitbettchen?"
"Weit, weit von hier! Still, kühl und klein!
Sechs Bretter und zwei Brettchen!"

(a)

"And where is, then, thy house and home;
And where thy bridal bed?"
"'Tis narrow, silent, chilly, dark;
Far hence I rest my head."

(b)

"Say where the bed, and bridal hall?
"What guests our blissful union greet?"
"Low lies the bed, still, cold and small;
"Six dark boards, and one milk white sheet."

(c')

"And where is then thy house, and home,
And bridal bed so meet?"
"'Tis narrow, silent, chilly, low,
Six planks, one shrouding sheet."

The similarity of the last lines in (b) and (c') seems conclusive proof that the latter was borrowed from the former, since the original contains no reference to a "milk white sheet." If then, as Brandl and Greg suppose, the version in the *Survey of German Poetry* is a reprint of Taylor's 1796 London and Norwich edition, Brandl is right in stating that this edition "contains a line from Spencer."

W. A. COLWELL.

Wofford College.

A PARALLEL BETWEEN HOFFMANN AND LUDWIG.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The Romanticist Hoffmann and the realist Ludwig seem poles apart from one another, but once at least their great minds ran in very much the same channel. Their famous master coopers, Martin and Holders-Fritz, testify as follows concerning their trade:

"... mein Handwerk halt' ich für das herr- lichste, was es auf der Welt geben kann. ... Ei, Herr, mir lacht das Herz	"Es geht doch kein Handwerk über die Bütt- nerei. So ein Ding, das steht auf sich selber da, so rund, so glatt und so fest,
--	---

im Leibe, wenn ich solch ein tüchtig Fass auf den Endstuhl bringe, nachdem die Stäbe mit dem Klöb-eisen und dem Lenkbeil tüchtig bereitet, wenn dann die Gesellen die Schlegel schwingen und klipp, klapp—klipp, klapp! es niederfällt auf die Treiber—hei! das ist lustige Musik. . . . Ihr sprach von Baumeistern, lieber Herr! ei nun, solch ein stattliches Haus ist wohl ein herrliches Werk; aber wär' ich ein Baumeister, ginge ich vor meinem Werke vorüber und oben vom Erker schaute irgend ein unsauberer Geist, ein nichts-nüt-ziger, schuftiger Geselle, der das Haus erworben, auf mich herab, ich würde mich schämen ins Innerste hinein, mir würde vor lauter Ärger und Verdruss die Lust ankommen, mein eigenes Werk zu zerstören. Doch so etwas kann mir nicht geschehen mit meinen Gebäuden. Da drinnen wohnt ein für allemal nur der sauberste Geist auf Erden, der edle Wein.—Gott lobe mir mein Handwerk!"

E. T. A. Hoffmann: *Meister Martin der Kufner und seine Gesellen* (1818). Sämtliche Werke, Leipzig, 1900, VII, 168-69.

Princeton University.

und man kann seine Freud daran sehn, wies gefügt ist, dass man keine Fuge sieht. Dagegen was hilft dem Schneider und dem Schuster das Schönst, was sie machen? Der Kerl, der hernach darin steckt, ist er hässlich, so verschimpft er das Werk, und ist er schön, so denkt man wieder, der machts. Ich möchte wissen, wie ein Schreiber an seiner Arbeit könnt seine Freud haben, oder ein Kaufmann; denn die Thaler, die der erwirbt, die hat er nicht selber gemacht. Dem Musikanten seine Sach, die ist vollends in die Luft geblasen. Er siehts kein mal ganz vor sich, was er hat gemacht, dass er sich könnt drüber freun."

O. Ludwig: *Die Heitere-thei* (1855). Gesammelte Schriften, Leipzig, 1891, II, 123.

GEO. M. PRIEST.

EASTWARD HOE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—It is to be desired that other students of the Elizabethan drama would follow the example of Dr. Joseph Quincy Adams, Jr. and record in *Modern Language Notes* allusions to previous plays in *Eastward Hoe*, for our list is certainly far from complete. Slitgut, in the same scene from which Dr. Adams quotes (IV, 1), on descending from his "tree" in *Cuckold's Haven*, says:

Farewel to honest married men, farewel to all sorts and degrees of thee! Farewel thou horne of hunger, that calst th' inns a court to their manger! Farewel, thou horne of abundance, that adornest the headsmen of the commonwealth! Farewell, thou horne of direction, that is the cit-tie lanthorne! Farewell, thou horne of pleasure, the ensigne of the huntsman! Farewell, thou horne of destiny, th' ensigne of the married man! Farewell, thou horne tree, that bearest nothing but stone fruite!

Is it stretching a point to regard this as a parody of *Othello*, III, 3:—

Farewell the tranquil mind! farewell content!
Farewell the plumed troop and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed etc.

It may easily be imagined what point could be given to the parody if the boy who took the part of Slitgut at the Blackfriars had been taught to travesty the accent and gesture of Burbage in reciting *Othello's* "farewell" at the Globe, as some of the artists of the vaudeville stage have mimicked popular actors of our own day. Both these passages in *Eastward Hoe* were probably written by Chapman, and if the conjectures as to their intention are well founded, the larger issue is raised of Chapman's relation to Shakspeare in the stage quarrel, referred to in the prologue of *Troilus and Cressida*.

These parallels should, of course, be carefully scanned, or we may be led astray by accidental repetitions of the same phrases. If an earlier date could be certainly assigned to *King Lear*, one would be tempted to descry a reminiscence of the famous reconciliation scene in the passage in *Eastward Hoe*, V, 1, in which Gertrude kneels down and asks her mother's blessing, adding: "Nay, sweet mother, doe not weepe." The resemblance between the situation in *Eastward Hoe* and that in the older *Chronicle History of King Leir*, from which Shakspeare doubtless took the suggestion, is less close. The scene in the old play (H¹ in the Malone Society Reprint) has recently been warmly praised by Count Tolstoi, and must have been famous in its day; but the parallel is so slight that it seems rather an instance of the danger of this kind of criticism than of its significance.

J. W. CUNLIFFE.

University of Wisconsin.

CIBBER'S *Cinna's Conspiracy*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Corneille and Racine in England* (pp. 179–185) by Dorothea Frances Canfield, the ascription of the authorship of *Cinna's Conspiracy* to Colley Cibber is questioned on internal evidence, namely, that the play is better than Cibber was able to write, and because, quoting Genest, "no reason is assigned, why he should conceal his name." These two arguments are so dependent on personal judgment that evidence that Cibber was paid for the play would seem to establish his authorship.

In Nichols's *Literary Anecdotes of the Eighteenth Century*, volume 8, page 294, is given an extract from a memorandum book of Lintot, entitled *Copies when purchased*. According to this Cibber, on March 16, 1712 (O. S.), was paid thirteen pounds for *Cinna's Conspiracy*. The play was first acted at Drury Lane, February 19, 1713 (Genest, vol. 2, page 510), about a month before the purchase by Lintot. The fact that Cibber was paid for the play so short a time after its presentation would seem to be sufficient proof that the play is by Cibber, even though he seems to have made no public claim to its authorship.

DE WITT C. CROISSANT.

George Washington University.

LIKE A MIDSOMER ROSE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—By way of addition to the bibliographical data in Mr. MacCracken's *Lydgate Canon* (The Philological Society, 1908), it may be noted that Lydgate's poem *Like a Midsomer Rose* (MacCracken, p. xix), was copied by Thomas Gray from a manuscript in the Public Library of the University of Cambridge (presumably Hh. iv. 12) and was appended to his *Remarks on the Poems of John Lydgate*. These were published by Mathias in 1814, and again by Mitford, in his *Correspondence of Gray and Nicholls*, 1843, pp. 317–321. Some quotations, this poem among

them, were unaccountably omitted by Gosse from his edition of Gray's *Works*.

Gray's *Remarks* also include several extended extracts from Lydgate's *Fall of Princes*; of which we need a new edition.

Like a Midsomer Rose, it may be added, is another of the numerous medieval poems in which the *ubi sunt?* formula figures; cf. the lists of Bright and F. Tupper, Jr. in *M. L. N.*, VIII, 94, 253 f.

CLARK S. NORTHUP.

Cornell University.

THE THREE DAYS' TOURNAMENT MOTIF IN MARLOWE'S *Tamburlaine*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The incident of the victorious knight who on three successive days of a tournament appears each day disguised with a horse and armor of different colour is well known to readers of the mediæval romances (see, for example, the Middle English romances, *Ipomedon*, A, ll. 3039 ff., and *Richard Coeur de Lion*, ll. 267 ff.). Miss J. L. Weston in her *Three Days' Tournament* (London, 1902) has traced the theme, though not exhaustively, through the romances and folk-tales, and G. Paris, the year before his death, announced (*Journal des Savants* for August, 1902, p. 449, note), his intention of devoting a detailed study to the subject—an intention which he did not live to carry out. No one seems, however, to have observed a late adaptation of this idea in Marlowe's *Tamburlaine*, Part I, Act iv, Sc. i, ll. 47 ff. The messenger, speaking of *Tamburlaine* to the Soldan of Egypt, says (vol. I, p. 69 of A. H. Bullen's edition, 3 vols., London, 1885):

"Pleaseth your Mightiness to understand,
His resolution far exceedeth all.
The first day when he pitcheth down his tents,
White is their hue, and on his silver crest,
A snowy feather spangled white he bears,
To signify the mildness of his mind,
That, satiate with spoil, refuseth blood.
But when Aurora mounts the second time
As red as scarlet is his furniture;
Then must his kindled wrath be quenched with blood,
Not sparing any that can manage arms;

But if these threats move not submission,
 Black are his colours, black pavilion;
 His spear, his shield, his horse, his armour, plumes,
 And jetty feathers, menace death and hell;
 Without respect of sex, degree or age,
 He razeth all his foes with fire and sword."

The differences which distinguish Marlowe's application of the idea—*e. g.*, the symbolical meaning of the three colours, respectively—are too obvious to need pointing out. G. Paris remarks (*loc. cit.*) that the original order of the colours in stories of this class was red, white, black. However this may be, in the actual mediæval texts we find various arrangements. The order in Marlowe—white, red, black—is the same as in *Ipomedon A*.

I am unable to say what was Marlowe's immediate source for this idea. One version of the Robert the Devil story—the Middle English metrical romance *Sir Gowther*, ll. 395 ff. (ed. K. Breul, Oppeln, 1886)—shows this *motif*, but the only versions that were likely to be accessible to Marlowe, viz., *The Lyfe of Robert the Dewyll*, (prose) printed by Wynkyn de Worde (reprinted by W. J. Thoms, vol. 1, pp. 1 ff., of his *Early English Prose Romances*, 3 vols., 2nd ed., London, 1858), and the metrical version of about the same date, based on this print (most accessible in W. C. Hazlitt's *Remains of the Popular Poetry of England*, vol. 1, pp. 217 ff., London, 1864), do not show it. We have in these as in the Old French versions to which they go back the combats of the disguised knight on three different days but there is no change in the colour of horse or armour. Whatever may have been Marlowe's source, the *motif* is so common in romance and folk-tale that I do not believe that we are at liberty to regard the resemblance as accidental.

J. DOUGLAS BRUCE.

University of Tennessee.

LORD BYRON'S *Stanzas to the Po*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Byron's *Stanzas to the Po*, though first published in Medwin's *Conversations of Lord Byron* (1824), was composed in April or June of 1819 (see vol. 4, p. 545, note, of the edition of his

Poetry by E. H. Coleridge, 7 vols., London, 1898–1904). Whoever may have been its object—the Guiccioli or another—the poem appears to express a deep and genuine emotion and deserves a high place among its author's lyrical productions. The editors have failed to observe, however, that the beautiful image which gives its effect to this emotion—that of the lover's making the river the bearer of his message to his mistress in her abode far down the stream—is borrowed—yet the following passage from the *Memoirs, Journal and Correspondence of Thomas Moore* (edited by Lord John Russell, 8 vols., London, 1853–6), vol. 2, pp. 323 f., I think, leaves no doubt on the subject. Under the date, June 6, 1819, Moore (who had been dining at Holland House) says in his *Journal*:

"I pointed out to Lord Holland and the rest a passage from Busbequius that struck me as romantic; where he describes the soldiers singing a song supposed to be uttered by a dying warrior on the river's bank, addressing the river as it flows by, and bidding it hasten to tell his mistress how gallantly he had died. They did not seem to think anything of it; but if I had mentioned (what was really the case) that it was Lord Byron who first pointed it out to me, they would have been sure to have found out all possible beauty in it,—such is the *prestige* of a name!"

Moore shows here some confusion of memory in regard to Busbequius' narrative but the following is evidently the passage he had in mind. I quote from the English translation—*Travels into Turkey translated from the original Latin of the learned A. G. Busbequius*, 3rd edition, Glasgow, 1761—rather than from the Latin original, since Lord Byron is much more likely to have used the former. On page 180 of this work we find the following words:

"I only heard one Hungarian common soldier playing a doleful ditty on a (*sic*) ill-tuned harp and his companions were howling rather than singing to it; it was the last words of a fellow-soldier who died of his wounds on the grassy bank of the Danube; he adjured that river as her streams were gliding to his own country, to commend him to his friends there, and tell them that he died no ignoble nor unrevenged death for the glory of their nation and encrease of their religion. His fellows groaned out, *Thrice happy he! O that our case were like his!*"

It will be observed that the dying warrior does not send a message of love to his *mistress*, as Moore states, but a message of patriotism and exultant heroism to his *friends*. It is significant, however, that the change which Moore's slip of memory has effected in the original story is just that which Byron's poem also exhibits. Had Moore seen a copy of the poem at the time that he made this entry in his Journal and did the mistake arise from his confusing it with the passage in Busbequius which suggested the image that gives it its peculiar form? This seems hardly likely (although the dates would offer no obstacle to such a supposition, if the stanzas were composed in April, 1819), for he would surely have mentioned the poem in the entry, if he had known of its existence. Moreover, I find no allusion to the piece elsewhere in his Correspondence or in Byron's. It seems most probable, then, that Byron had at some time mentioned to Moore the idea suggested by the passage as a good one to adapt to the purpose for which we find it employed in the *Stanzas to the Po* and that the confusion of memory arose in this way.

At what time did Byron point out this passage to Moore? Moore's words would seem to imply that he did so in person. If this is true, it must have been before April 25, 1816, the day that Byron left England for good (see Moore's *Life of Byron*, p. 305, London, 1901), for the two poets did not meet again until October 8, 1819 (see *ibid.*, p. 410). The thought suggests itself naturally that Byron may have composed, even at this early date—before he left England—some poem based on the passage in Busbequius, but this is not likely. At any rate, there is no evidence that he did. Nor is there anything to show that he "pointed out" this passage by letter to Moore. It would appear, then, that he kept the suggestion, as a highly poetical one, long in mind and finally used it in the manner that we have seen.

J. DOUGLAS BRUCE.

University of Tennessee.

GRAY'S ELEGY.

To the Editors of *Mod. Lang. Notes*.

SIRS:—There is an interesting parallelism

between Gray's *Elegy Written in a Country Churchyard* and a section of Virgil's second *Georgic*. Beginning with "O fortunatos nimium," line 458, Virgil gives a picture of the life of a husbandman which reminds one of the setting of the *Elegy*.

It is to be remembered that the point of view of the two poets was entirely different. Although he recognizes the fact that much hard labor falls to the lot of the husbandman, Virgil considers his life more delightful than any other except that of the philosopher. Gray sees the hardness of the husbandman's lot and seeks to find some compensation for it. Notwithstanding this difference in point of view, there is a marked similarity in the impressions given by the two poems. The details in the two pictures are very much alike, as is also the method of treatment. In both poems the life of the husbandman is described not only in terms of what he enjoys, but also in terms of what he escapes, by reason of his situation.

Below are some examples illustrating the parallelism in the two pictures. The first example is perhaps the least striking of the number :

1. The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

... At latis otia fundis,
Speluncae, vivique lacus, et frigida Tempe,
Mugitusque boum mollesque sub arbore somni
Non absunt. 1. 468 f.

2. For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care :
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Intertia dulces pendent circum oscula nati,
Casta pudicitiam servat domus. 1. 523 f.

3. Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke :
How jocund did they drive their team afield ;
How bowed the woods beneath their sturdy stroke !

Agricola incurvo terram dimovit aratro :
Hinc anni labor, hinc patriam pavosque penates
Sustinet, hinc armenta boum meritosque iuencos. 1. 513 f.

4. Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscribed alone
 Their growing virtues, but their crimes confin'd;
 Forbade to wade through slaughter to a throne,
 And shut the gates of mercy on mankind.

Hic stupet attonitus rostris; hunc plausus hiantem
 Per cuneos geminatus enim plebisque patrumque
 Corripuit; gaudent perfusi sanguine fratrum.

l. 508 f.

5. Far from the madding crowd's ignoble strife,
 Their sober wishes never learned to stray;
 Along the cool sequester'd vale of life
 They kept the noiseless tenor of their way.

Illum non populi fasces, non purpura regum
 Flexit et infidos agitans discordia fratres. l. 495 f.

H. P. JOHNSON.

University of Mississippi.

OS. GENESIS, 285 ff.

To the Editors of Mod. Lang. Notes.

SIRS:—OS. Genesis, 285 ff.:

Suart furdhur skred
 narouua naht an skion, nahida moragan
 an allara seliða gihuuem, uhtfugal sang
 fora daga huoam.

After looking over the various conjectures on l. 288 recorded in Piper's edition, it occurred to me that the text could be improved more satisfactorily by reading *fora dagawōman*,—an emendation suggested by the well-known Old English expressions *dægwoma*, and *dægredwoma* (Grimm's edition of *Andreas & Elene*, pp. xxx f., Krapp's note on *Andreas*, 125). Cf. OE. *Exodus*, 344: *dæg-woma becwom | ofer garseege(?)*, *Godes beacna sum, | morgen mæretorht*; *Guðl.*, 1265: *oðæt eastan cwom | ofer deop gelad dægredwoma, | wedertacen wearm*; *Andr.*, 123: *nihtelm toglad, | lungre leorde*; *leoh æfter com, | dægredwoma*. On turning to Behaghel's edition (1903), I noticed that the correction *dagawōman*, or rather the still better *dagas wōman* had been submitted before by Kluge and Symons; in particular, the latter scholar was found to have plausibly explained the genesis of the scribal blunder (through misreading of *dagasuuomā*, the long form of the *s* being used). Since, however, this view has so far met with scant favor—having been scorned by all the editors (Braune, Piper, Holthausen, Behaghel,

Heyne)—, it may not be amiss to put in a word by way of additional support.

Of the seven divisions of night as enumerated in Ælfric's version of Bede's *De Temporibus* and in Byrhtferð's *Handbooc* (see Tupper's instructive paper in *Publ. Mod. Lang. Ass.*, x, 111 ff., especially 126 f.), viz., *æfengloma*, *æfen*, 'conticinium' or *switima*, *midniht*, *hancred*, *dægred*, *ærnemergen* (followed by *sunnan upgang*), the 'cockcrowing,' it is interesting to observe, precedes immediately the *dægred*, which latter division we are clearly warranted in identifying with the OE. *dægredwoma* = *dægwoma*. That *uhtfugal* denotes the cock (cf. OE. *on uhtu-tid* = *galli cantu*, B.-T., s. v. *uhtan-tid*), is probably admitted by everybody, unless Kauffmann should stick to his preference for the nightingale (*Z. f. d. Ph.*, xxxii, 509). As to the position of *uhta*, "the hour before dawn" (Tupper, l. c., 147), we may compare also *Sat.*, 465: *þis wæs on uhtan eall geworden | ær dægrede*, and *Cur. Past.*, p. 458: *ðæs cocces ðeaw is ðæt he micle hludor singð on uhtan ðonne on dægred*; *ac ðonne hit nealæcð dæge, ðonne singð he smolor and smicror* (Tupper, l. c., 150). This use of *fora* in a temporal sense, it is true (Franck, *Z. f. d. A.*, xl, 213), cannot be paralleled in Old Saxon, but the same remark would apply to *furi* (in prepositional function),—at least according to Heyne.

Moreover, it appears that of the nine conjectures proposed, the one here advocated and Gallée's *dagaliomon*¹ (or Schlüter's *dagas lioman*) are the most satisfactory ones from the stylistic point of view, and of these two, *dagas woman* has a decidedly better chance by reason of the illustrations referred to.

Whether the irregular position of the alliteration in *uhtfugal sang* is to be tolerated or, with Holthausen, to be exchanged for *sang uhtfugal*, it is difficult to decide; in the latter case, *Jud.*, 211: *sang hildeleoð* could be cited as a parallel.

In quoting the passage under discussion, the comma has deliberately been placed before *uhtfugal*.

FR. KLAEBER.

The University of Minnesota.

¹Gallée's paper in *Tijdschrift voor nederl. Taal- en Letterk.* is not accessible to me.

MODERN LANGUAGE NOTES

MANAGING EDITOR :

A. MARSHALL ELLIOTT.

ASSOCIATE EDITORS :

JAMES W. BRIGHT. HERMANN COLLITZ.

EIGHT NUMBERS A YEAR.

BALTIMORE, MD.

SINGLE COPY (CURRENT
TWENTY-FIVE CENTS.

ENTERED AS SECOND-CLASS MATTER AT THE BALTIMORE, MARYLAND, POSTOFFICE.

CONTENTS.

- HILL, N. W.—THE WOOD OF BIRNAM, - - - - - 229-230
HANDSCHIN, CHARLES HART.—BIBLIOGRAPHIE ZUR TECHNIK
DES NEUEREN DEUTSCHEN ROMANS. I, - - - - - 230-234
MORITZ, ROBERT E.—ON A QUANTITATIVE RELATION GOVERN-
ING CERTAIN LINGUISTIC PHENOMENA, - - - - - 234-241
PATTERSON, SHIRLEY GALE.—INTERCHANGE OF SUFFIXES,
-aster, -ignus, AND -icus, - - - - - 241-243
LIVINGSTON, A. A.—A CARDUCCI-LEOPARDI PARALLEL, - - - - - 243-244
TILLEY, M. P.—SHAKESPEARE AND HIS RIDICULE OF 'CAM-
BYSES,' - - - - - 244-247

Reviews:—

- DANTON, GEORGE HENRY.—THE NA-
TURE SENSE IN THE WRITINGS OF
LUDWIG TIECK. [Camillo von Klenze.] 247-249
STEINERT, WALTER.—DAS FARBEN-
EMPFINDEN LUDWIG TIECK'S.
KETTER, HEINRICH, AND KELLER, TONY.—DER ROMAN:
GESCHICHTE, THEORIE, UND TECHNIK DES ROMANS UND
DER ERZÄHLENDE DICHTRUNST. [M. M. Skinner.] - - - 249-251
VAN BEVER, AD.—LES POÈTES DU TERROIR DU XVE SIÈCLE
AU XXE SIÈCLE. [A. Schinz.] - - - - - 252

Reviews—continued:

- CARLSON, J. S.—SWEDISH GRAMMAR AND READER. [George
T. Flom.] - - - - - 252-253

Correspondence:—

- CHILD, C. G.—GUMMERE'S *Oldest English Epic*, - - - - - 253-254
COLWELL, W. A.—ON AN EIGHTEENTH CENTURY TRANSLA-
TION OF BÜRGER'S *Lenore*, - - - - - 254-255
PRIEST, GEO. M.—A PARALLEL BETWEEN HOFFMANN AND
LUDWIG, - - - - - 255-256
CUNLIFFE, J. W.—EASTWARD HOE, - - - - - 256
CROISSANT, DE WITT C.—CIBBER'S *Cinna's Conspiracy*, - - - 257
NORTHUP, CLARK S.—LIKE A MIDSOMER ROSE, - - - - - 257
BRUCE, J. DOUGLAS.—
THE THREE DAYS' TOURNAMENT
MOTIF IN MARLOWE'S *Tambur-
laine*, - - - - - 257-258
LORD BYRON'S *Stanzas to the Po*, - - - - - 258-259
JOHNSON, H. P.—GRAY'S *Elegy*, - - - - - 259-260
KLAEBER, FR.—OS. GENESIS, 288 ff., - - - - - 260

NEW MODERN LANGUAGE BOOKS

Harmanson French Verb Form

By S. T. M. HARMANSON, Instructor in French and German in the Ran-
dolph-Macon Woman's College, Lynchburg, Va. 35 cents.

An exercise book designed to give students a better grasp of the
French verb as a whole. Spaces are given to be filled in by the student
covering every possible form of the verb.

Kellogg German Verb Blank

By ROBERT J. KELLOGG, Professor of Modern Languages in the James
Millikin University, Decatur, Ill. 35 cents.

An exercise book giving a thorough drill in all forms of German verbs.

Spiers Manual of Elementary French

By ISIDORE HENRY FOWLES SPIERS, Teacher of French and English at
the William Penn Charter School, Philadelphia, Pa. 50 cents.

The beginner of fourteen years, the candidate for admission to col-
lege, and the student desirous of clarifying his knowledge on some
elementary point, should find the book of great assistance.

International Modern Language Series

Allen and Byington Schiller's *Jungfrau von Orleans*

Edited with Introduction, Notes and Vocabulary, by PHILIP SCHUYLER
ALLEN, Assistant Professor in German Literature in the University of
Chicago, and STEVEN TRACY BYINGTON. 70 cents.

In this edition of Schiller's masterpiece great care has been taken in
the notes and vocabulary to render the play profitable for the less-in-
formed student.

Hulme Der Schwiegersohn von Rudolph Baumbach

Edited by HEDWIG HULME. 40 cents.

For students who can read easy German "Der Schwiegersohn" gives
a vivid picture of the life in the small towns of Germany.

GINN AND COMPANY Publishers

BOSTON NEW YORK CHICAGO LONDON
ATLANTA DALLAS COLUMBUS SAN FRANCISCO

Entirely New in Contents and in Form

ROLFE'S NEW SHAKESPEARE

40 Volumes. Each, 56 cents

The popularity of ROLFE'S SHAKESPEARE has been extra-
ordinary, and it is to-day the standard annotated edition of
Shakespeare for educational purposes.

But since its first appearance several great changes have
taken place. Many valuable books of reference relating to
Shakespeare and his works have been issued. A somewhat
definite method of investigation and study has been devel-
oped. This has made it advisable to adjust the notes,
introductions, summaries of plots, time analyses, and dis-
cussions of characters to the new conditions.

In this new edition the page has been made smaller, to
adapt the volumes to pocket use. The notes and the
introduction have been carefully revised, and important
additions have been made throughout. In the new notes
the most important feature is the introduction of Dr. Rolfe's
own critical matter, which is drawn from the lectures on
Shakespeare that he has been delivering with great success
during the last twenty-five years. In spite of repeated re-
quests, only small portions of these lectures have ever been
printed heretofore. Each volume is now absolutely complete
in itself.

Send for circular with full details.

AMERICAN BOOK COMPANY

NEW YORK CINCINNATI CHICAGO BOSTON

MODERN LANGUAGE NOTES.

A MONTHLY PUBLICATION

(With intermission from July to October inclusive)

Devoted to the Interests of the Academic Study of English,
German, and the Romance Languages.

ALL SUBSCRIPTIONS PAYABLE IN ADVANCE.

SUBSCRIPTION PRICE, \$1.50 PER ANNUM

For the United States and Canada; for all Foreign Countries
included in the Postal Union, \$1.75

Published by the Managing Editor, A. M. ELLIOTT, Baltimore.

Contributors and Publishers will please send all matter
intended for the English department of the NOTES to
Professor James W. Bright; for the German department,
to Professor Hermann Collitz; for all other departments,
to Professor A. Marshall Elliott. The address of each
editor is: Johns Hopkins University, Baltimore, Md.

Subscriptions and other business communications should
be sent to the Johns Hopkins Press, Johns Hopkins Univer-
sity, Baltimore, Md.

RECENT PUBLICATIONS.

ENGLISH.

Ainslie, Douglas.—Aesthetic as Science of Expression and Gen-
eral Linguistic. Translated from the Italian of Benedetto Croce.
London: Macmillan and Co., 1909.

Albright, Victor E.—The Shaksperian Stage. New York: Co-
lumbia University Press, 1909.

Born, Max.—Nachträge zu A. H. Murray: A New English Dic-
tionary on Historical Principles. I. Teil. Berlin W.-Schöneberg:
W. Sommer, 1909.

Burr, Anna Robeson.—The Autobiography: a critical and com-
parative study. Boston and New York: Houghton, Mifflin & Co.,
1909.

Burton, Richard.—Masters of the English Novel. A study of
principles and personalities. New York: Henry Holt & Co., 1909.

De Vries, H. R. O.—Die Ueberlieferung von Marlowe's Doctor
Faustus. [Studien zur Englischen Philologie, xxxv.] Halle:
Max Niemeyer, 1909.

Elliott, G. R.—Shakespeare's significance for Browning. Diss.
Jena: 1909.

Garrett, Robert Max.—Precious Stones in Old English Litera-
ture. [Münchener Beiträge zur rom. u. engl. Philologie, XLVII.]
Leipzig: A. Deichert, 1909.

Graf, L.—Landwirtschaftliches im altenglischen Wortschatz.
(Nebst einer Untersuchung über die festländische Heimat der
germanischen Besiedler Britanniens.) Diss. Breslau: 1909.

Hoffmann, F.—Das Partizipium bei Spenser mit Berücksichti-
gung Chaucers und Shakespeares. Diss. Berlin: 1909.

Hoffmann, Paul.—Das grammatische Genus in Lagamon's Brut.
[Studien zur Englischen Philologie, xxxvi.] Halle: Max Nie-
meyer, 1909.

Jespersen, Otto.—A Modern English Grammar on historical
principles. Part I: Sounds and Spellings. Heidelberg: Carl
Winter, 1909.

Kellmann, J.—Dativ und Accusativ beim Verbum. Ein Beitrag
zur englischen Syntax. Diss. Giessen: 1909.

Koselreutter, M.—Das Privatleben in England nach den Dicht-
ungen von Chaucer, Gower und Langland. Diss. Zürich: 1908.

Krauel, H.—Der Haken- und der Langzeilenstil im Beowulf.
Diss. Göttingen: 1908.

Krieg, H.—J. J. Chr. Bode als Uebersetzer des Tom Jones von
H. Fielding. Diss. Greifswald: 1909.

Lippoldt, K.—Das Gerichtswesen in Dickens' Romanen. Diss.
Halle: 1909.

Lorz, A.—Aktionsarten des Verbums im Beowulf. Diss. Würz-
burg: 1908.

Mueller, W.—Charles Robert Maturins Romane "Fatal Revenge,
or The Family of Montorio" und "Melmoth, The Wanderer."
Ein Beitrag zur "Gothic Romance." Diss. Leipzig: 1908.

Mylo, P.—Das Verhältnis der Handschriften des mittel-engli-
schen Jagdbuches Maistre de game. Diss. Würzburg: 1908.

Osgood, Charles Grosvenor.—Selections from the works of
Samuel Johnson. Edited with an introduction and notes. New
York: Henry Holt & Co., 1909.

Porter, Charlotte, and Helen Clarke.—The First Folio Shakes-
peare: Anthonie, and Cleopatra; Titus Andronicus; Tymon of
Athens. 3 vols. New York: Thomas Y. Crowell & Co., 1909.

Prein, W.—Puristische Strömungen im 16. Jahrhundert. Ein
Beitrag zur englischen Sprachgeschichte. Progr. Wanne u. Eickel:
1909.

Reed, Edward Bliss.—The Poems of Thomas, Third Lord Fair-
fax. From MS. Fairfax 40 in the Bodl. Lib., Oxford. New Haven:
Yale University, 1909.

Richter, Carl.—Chronologische Studien zur angelsächsischen
Literatur, auf Grund sprachlich-metrischer Kriterien. [Studien
zur engl. Philologie, xxxiii.] Halle: Max Niemeyer, 1909.

Richter, C. U.—Beiträge zum Bekanntwerden Shakespeares in
Deutschland. I. Teil. Progr. Breslau: 1909.

Rossmann, B.—Zum gebrauch der mode und modalverba in ad-
verbialsätzen im frühmittelenglischen. Diss. Kiel: 1908.

Rotzoll, E.—Das Aussterben alt- und mittelenglischer Demin-
utivbildungen im Neuenglischen. Diss. Heidelberg: 1909.

Schulze, F.—Charles Dickens als Schilderer der Londoner Ver-
brecherwelt. Diss. Halle: 1909.

Segelhorst, W.—Die Sprache des "English Register of Godstow
Nunnery" (ca. 1450) in ihrem Verhältnis zu Oxford und London.
Diss. Marburg: 1908.

Springarn, J. E.—Critical Essays of the Seventeenth Century.
Vol. III, 1685-1700. Oxford: Clarendon Press, 1909.

Tannenbaum, Samuel D.—Was William Shakespere a Gentle-
man? Some questions in Shakespere's Biography determined.
New York: The Tenny Press, 1909.

Thüns, B.—Das Verbum bei Orm. Ein beitrag zur al. Gram-
matik. Diss. Leipzig: 1909.

Wackwitz, F.—Entstehungsgeschichte von D. Defoes "Robinson
Crusoe." Diss. Halle: 1909.

Wallace, Charles William.—Advance Sheets from Shakespeare,
The Globe, and Blackfriars. Stratford-upon-Avon: Shakespeare
Head Press, 1909.

Watson, Foster.—The English Grammar Schools to 1660: their
Curriculum and Practice. Cambridge: University Press; New
York: G. P. Putnam's Sons, 1908.

GERMAN.

Eckerth, W.—Das Waltherlied. Gedicht in mittelhochdeut-
scher Sprache. Mit e. Anh. üb. die Schriftdenkmale zur Walther-
sage u. die Walthersage. 2. Aufl. Halle: M. Niemeyer, 1909.
8vo., iii + 195 pp., M. 5.—

Egger, Alois.—Die Laute der Silltaler Mundart. Innsbruck:
Wagner, 1909. 8vo., 80 pp., M. 1.—

Felst, Sigm.—Etymologisches Wörterbuch der gotischen Sprache
m. Einschluss des sog. Krimgotischen. 2. (Schluss-) Tl.: M-Z.

Wortverzeichnisse. Halle: M. Niemeyer, 1909. 8vo., xvi + 187 pp., M. 6.—

Gottfried v. Strassburg.—Tristan u. Isolde. Neu bearb. v. W. Hertz. Stuttgart: J. G. Cotta, 1909. 8vo., x + 475 pp., M. 3.—; cloth M. 4.—

Habermann, Paul.—Die Metrik der kleineren althochd. Reimgedichte. Halle: M. Niemeyer, 1909. 8vo., viii + 193 pp., M. 7.—

Meyer-Benfey, Heinr.—Mittelhochdeutsche Übungsstücke. Halle: M. Niemeyer, 1909. 8vo., xi + 191 pp., M. 3,60; cloth 4,20.

Nibelungenlied, The. Translated from the M. H. G. with an Introductory Sketch and Notes by Dan. B. Shumway. Boston and New York: Houghton Mifflin Co., 1909. 8vo., xlvii + 339 pp. (w. facsim.), cloth \$2.—

Pfaff, Frdr.—Die grosse Heidelberger Liederhandschrift. I. Teil. Textabdruck. 5. Abtlg. Heidelberg: C. Winter, 1909. 8vo., viii + 197 pp., M. 2,80.

Roethe, Gust.—Nibelungias u. Waltharius. (Aus: "Sitzungsber. d. preuss. Akad. d. Wiss.") Berlin: G. Reimer, 1909. 8vo., 142 pp., M. 2.—

Sanders, Dan.—Handwörterbuch der deutschen Sprache. Neu bearb., ergänzt u. vermehrt v. J. E. Wülfing. 8. Aufl., 1. der Neubearbeitg. (In 8 Lfgn.) 1. Lfg. Leipzig: O. Wigand, 1910. 8vo., x + 112 pp., M. 1.—

Schlessl, Joh.—Die niederbayerische Mundart in der Gegend v. Eichendorf. Progr. Passau: M. Waldbauer, 1909. 8vo., 33 pp., M. 1.—

Schmeltzner, Wern.—Die deutsche Sprache u. ihre Verbesserer Harden u. Wustmann. Leipzig: H. Beyer, 1909. 8vo., 30 pp., M. 0,50.

Wechssler, Ed.—Das Kulturproblem des Minnesangs. (In 2 Bdn.) 1. Bd. Minnesang u. Christentum. Halle: M. Niemeyer, 1909. 8vo., xii + 503 pp., M. 15.—

Wolfskehl, K., und Frdr. v. der Leyen.—Älteste deutsche Dichtungen, übers. u. hrsg. Leipzig: Insel-Verlag, 1909. 8vo., ii + 110 pp., M. 5.—; b'd M. 6.—, in vellum M. 10.—

Zaunert, Paul.—Wie studiert man Germanistik? Leipzig: Rossberg, 1909. 8vo., 49 pp., M. 1.—

Bode, Wilh.—Goethes Leben im Garten am Stern. 2. Aufl. Berlin: E. S. Mittler, 1910. 8vo., xviii + 383 pp., b'd M. 7,50.

Böhtlingk, Arth.—Shakespeare u. unsere Klassiker. 2. Bd: Goethe u. Shakespeare. Leipzig: F. Eckardt, 1909. 8vo., xii + 320 pp., M. 3.—, b'd M. 4.—

Feise, Ernst.—Der Knittelvers des jungen Goethe. Leipzig: Röder & Schunke, 1909. 8vo., 88 pp., M. 1,80.

Frey, Adf.—Conrad Ferdinand Meyer. Sein Leben und seine Werke. 2. Aufl. Stuttgart: J. G. Cotta, 1909. 8vo., vii + 410 pp., cloth M. 7.—

Grantzow, Hans.—Geschichte des Göttinger u. des Vossischen Musenalmanachs. (Berliner Beiträge zur germ. & rom. Philologie. xxxv. Germanische Abtlg. Nr. 22.) Berlin: E. Ebering, 1909. 8vo., vii + 204 pp., M. 5.—

Hatfield, James T.—Goethe's Faust, an Inheritance for Mankind. Repr. from Bulletin of Washington University, April, 1909. 8vo., 15 pp.

Haupt, Walter C.—Die poetische Form von Goethes Faust. Eine metrische Untersuchung. Leipzig: R. Haupt, 1909. 8vo., 81 pp.

— Zur Form des Urfaust. (Diss., Johns Hopkins Univ.) Leipzig: 1909. 8vo., 32 pp. [Extract from "Die poet. Form v. Goethes Faust."]

Houben, H. H.—Zeitschriften des jungen Deutschlands. 2. Teil, nebst Register zum 1. & 2. Teil. (Bibliographisches Repertorium. 4. Bd.) Berlin: B. Behr, 1909. 8vo., viii + 766 col., M. 35.—

Jahresberichte für neuere deutsche Literaturgeschichte. 17. u. 18. Band. I. Bibliographie. Bearb. v. O. Arnstein. Berlin: B. Behr, 1909. 8vo., xiii + 484 col., M. 16.—, b'd M. 18.—

Kettner, Gust.—Studien zu Schillers Dramen. 1. Tl. Wilhelm Tell. Berlin: Weidmann, 1909. 8vo., x + 180 pp., cloth M. 3,50.

Klein, Otto.—Goethes Euphrosyne Christiane. Eine biograph. Skizze. Leipzig-Gohlis: B. Volger, 1909. 8vo., viii + 55 pp., M. 1,50.

Kosch, Wilh.—Martin Greif in seinen Werken. 2. Aufl. Leipzig: C. F. Amelang, 1909. 8vo., viii + 174 pp., M. 3.—

Lahnstein, E.—Das Problem der Tragik in Hebbels Leben. Stuttgart: F. Frommann, 1909. 8vo., viii + 170 pp., M. 5,20.

Mielke, Hellmuth.—Geschichte des deutschen Romans. 2. verm. Aufl. (Sammlung Götschen. 229.) Leipzig: G. J. Göschen, 1909. 8vo., 147 pp., M. 0,80.

Müller, Gust. Adf.—Goethe-Erinnerungen in Emmendingen. Leipzig-Gohlis: B. Volger, 1909. 8vo., xv + 112 pp., M. 3.—, b'd M. 4.—

Muncker, Frz.—Richard Wagner. Eine Skizze seines Lebens und Wirkens. 2., völlig neu bearb. Aufl. Bamberg: C. C. Buchner, 1909. 8vo., viii + 168 pp., cloth M. 4.

Muthesius, Karl.—Goethe ein Kinderfreund. 2., neubearb. Aufl. Berlin: E. S. Mittler, 1910. 8vo., lvii + 245 pp., M. 3.—, b'd M. 4.—

FRENCH.

Bally, Ch.—Traité de Stylistique française. Second Volume. Heidelberg: Winter, 1909. 8vo., vii and 264 pp.

Boissier, Gaston, etc.—L'Institut de France. Paris: H. Laurens, éditeur, 6 rue de Tournon, 1907. Ouvrage illustré de 189 gravures. 8vo., iv and 168 pp. (Les Grandes Institutions de France.)

Buffenoir, H.—Études sur le dix-huitième siècle: Le prestige de Jean-Jacques Rousseau, souvenirs, documents, anecdotes. Paris: Émile Paul, 1909.

Champion, Pierre.—Charles d'Orléans, Joueur d'Échecs. Avec deux planches en phototypie. Paris: Honoré Champion, éditeur, 5 Quai Malaquais, 1908. 4to, iv and 16 pp. (Bibliothèque du xv^e Siècle, v.)

Cushing, Mary G.—Pierre Le Tourneur. New York: The Macmillan Company, 1909. 8vo., x and 317 pp. Columbia Diss.

Eklom, R.—Étude sur l'Extinction des verbes au prétérit en -si et en -ui en français. Upsal: imprimerie Almqvist et Wiksell, 1908. 8vo., iv and 183 pp. Upsala Diss.

Fontaine, C.—Le Comte de Montecristo, par Alexandre Dumas, edited with notes, exercises and vocabulary by —. New York-Cincinnati-Chicago: American Book Company, 1909. 12mo, 208 pp.

Joannides, A.—La Comédie française, 1908. Paris: Plon-Nourrit et Cie., 1909. 8vo., 125 pp.

Lanson, Gustave.—L'Art de la Prose. Paris: librairie des Annales, 1909. 18mo, 304 pp.

Lepreux, G.—Gallia typographica, ou Répertoire biographique et chronologique de tous les imprimeurs de France depuis les origines de l'imprimerie jusqu'à la Révolution. Tome I: Flandre, Artois, Picardie. Paris: H. Champion, 1909. 8vo., 306 pp.

Omont, H.—Anciens Inventaires et Catalogues de la Bibliothèque Nationale. Tome II. Paris: Leroux, 1909. 8vo.

Ott, Andreas C.—Eloi d'Amerval und sein Livre de la Diablerie: Ein Beitrag zur Kenntnis Frankreichs am Ausgang des Mittelalters. Erlangen: Junge und Sohn, 1908. 8vo., 107 pp.

Petit-Dutailles, Ch.—Documents Nouveaux sur les Mœurs populaires et le droit de Vengeance dans les Pays-Bas au xv^e Siècle. Lettres de rémission de Philippe le Bon, publiées et commentées par —. Paris: Honoré Champion, 5 Quai Malaquais, 1908. 8vo., ii, viii and 226 pp. (Bibliothèque du xv^e Siècle, ix.)

Rigal, Eugène.—Molière. Paris: Hachette, 1908. Two vols. 16mo., viii, 310 and 336 pp.

Schumann, W.—Der Gleichlaut im Französischen. Marburg: N. G. Elwert's Verlag, 1909.

Séché, A., et J. Bertaut.—George Sand. 42 portraits et documents. Grand-Montrouge: librairie Louis Michaud, 1909. 8vo., 192 pp. (La Vie anecdotique et pittoresque des grands écrivains.)

Wolf, Dr. Georg Karl.—Ein Semester in Frankreich: Fingerzeige für angehende Neuphilologen und Neuphilologinnen. Mit einem Geleitwort von Prof. Dr. K. A. Martin Hartmann. Berlin: Weidmannsche Buchhandlung, 1909. 8vo., xii and 177 pp.

ROUMANIAN.

- L'Influence des Romantiques français sur la Paris: H. Champion, 1909.
- e.—Despre Cimitirul: Studiu filologic și folkloric. i: Gorge Pascu, 1909. 8vo., xi and 276 pp. Diss.
- Gustav.—Linguistischer Atlas des Dacorumanischen etes. Leipzig: Joh. Ambr. Barth, 1909. Folio, iv and 2 maps.
- pol, A.-D.—Les Roumains: Histoire, État matériel et intel. A. Paris: librairie Ch. Delagrave, 15 Rue Soufflot, 1909. 10, vi and 151 pp.

ITALIAN.

- Misciatelli, Piero.—Idealità Francescane. (Sincerità di fede e bellezza d'arte. Il cantico di frate Sole. Vita francescana. Chiara d'Assisi. Perugia e l'anima umbra. Spiritualismo umbro. Due poeti apocalittici: Jacopone da Todi e Bartolommeo da Solutio.) Roma: Bocca, 1909. 16°, 307 pp. L. 3.
- Monaci, Ernesto.—Poesie in Lingua d'Oc e in Lingua d'Oil Allegate da Dante nel De Vulgari Eloquentia, premesso il testo delle allegazioni dantesche. Roma: Loescher, 1909. 16°, 28 pp. L. 0.60. (Testi romanzi per uso delle scuole, a cura di E. M.)
- Poletto, Giacomo.—La Santa Scrittura nelle Opere e nel Pensiero di Dante Alighieri. Siena: tip. S. Bernardino, 1909. 8vo., xx and 350 pp. L. 4.
- Reade, W. H. V.—The Moral System of Dante's Inferno. Oxford: Clarendon Press, 1909. 8vo., 446 pp.

SPANISH.

- Caballero, Fernán.—Un servilón y un liberalito ó tres almas de Dios. Edited with introduction, notes and vocabulary by Carlos Bransby. Boston: Heath & Co., 1909. 12mo, xii + 172 pp. 50 cts.
- Calderón.—La vida es sueño, Comedia famosa de D. Pedro Calderón de la Barca. 1636. Edited by Milton A. Buchanan. Vol. I. [Toronto]: University of Toronto Library, 1909. 8vo., 135 pp.
- Lebrija, A. de.—Gramática castellana. Reproduction photographique de l'édition princeps (1492). Publiée par E. Walberg. Halle: Niemeyer, [1909]. xv + 132 pp. 8 marks.
- Pitollet, C.—La Querelle calderonienne de Johan Nikolas Böhl von Faber et José Joaquín de Mora, reconstituée d'après les documents originaux. Paris: Félix Alcan, [1909]. 8vo., 272 pp. 15 fr.
- Tallgren, O. J.—Observations sur les Manuscrits de l'Astronomie d'Alphonse X le Sage, roi de Castille. Helsingfors: 1908.
- Wessely and Geronés.—Pocket Dictionary of the English and Spanish Languages. Twenty-ninth edition, thoroughly revised and entirely rewritten by Louis Tolhausen and George Payn. New York: Macmillan, [1909]. 12mo, 218 pp. \$1.00.

PUBLICATIONS RECEIVED.

- Bransby, Carlos.—Un servilón y un liberalito, ó tres almas de Dios by Fernán Caballero. D. C. Heath & Co., Boston, 1909.
- Bruno, Giordano.—Opere Italiane, III. Candelaiio: Commedia. con introduzione e note a cura di Vincenzo Spampinato. Gius. Laterza & Figli, Bari, 1909.
- Brush, Murray P.—Ysopet III of Paris. Reprinted from the Publications of the Modern Language Association of America, XXIV, 3. The Modern Language Association of America, 1909.
- Buchanan, Milton A.—La Vida es Sueño. Comedia Famosa de D. Pedro Calderon de la Barca, 1636. Vol. I. University of Toronto Library, 1909.
- Comfort, William Wistar.—The Moors in Spanish Popular Poetry before 1600. Reprinted from Haverford Essays, 1909.
- Les Maîtres de la Critique Littéraire au XIX^e Siècle. D. C. Heath & Co., Boston, 1909.
- Darmesteter, Arsène.—Les Gloses Françaises de Raschi dans la Bible accompagnées de notes par Louise Brandin et précédées d'une Introduction par Julien Weill. A. Durlacher, Paris, 1909.
- Delplu, Louise.—L'Âge d'or de la Littérature française. D. C. Heath & Co., Boston, 1909.

Fontaine, C.—Le Comte de Monte-Cristo par Alexandre Dumas. American Book Company, New York, 1909.

Friedwagner, Mathias.—La Vengeance Raguidel. Altfranzösischer Abenteuerroman. Raoul von Houdenc, Sämtliche Werke, II. Max Niemeyer, Halle a. S., 1909.

Guerber, H. A.—Easy French Prose Composition based on Contes et Légendes, 1^{re} Partie. American Book Co., New York, 1909.

Hamilton, George L.—Theodulus: A Mediæval Textbook. Reprinted from Modern Philology, Vol. VII, No. 2, October, 1909.

Koren, William.—Exercises in French Composition for Schools and Colleges. Henry Holt and Co., New York, 1909.

Lang, H. R.—Communications from Spanish Cancioneros. Reprinted from the Transactions of the Connecticut Academy of Arts and Sciences, Vol. XV, 1909.

—The So-called Cancionero de Pero Guillen de Segovia. Extrait de la Revue Hispanique, tome XIX, Paris, 1908.

Luquens, Frederick Bliss.—An Introduction to Old French Phonology and Morphology. Yale University Press, New Haven, Henry Frowde, 1909.

McKenzie, Kenneth.—Ruy Blas, by Victor Hugo. Henry Holt & Company, New York, 1909.

Mansion, J. E.—Easy French Selections for Sight Translation. D. C. Heath & Co., Boston, 1909.

Matzke, John E.—On the History of Palatal *ñ* in French with Special Reference to *o* and Open *e*. Reprinted from the Publications of the Modern Language Association of America, XXIV, 3. The Modern Language Association of America, 1909.

—Les Oeuvres de Simund de Freine. Firmin-Didot et Cie., Paris, 1909. (Société des Anciens Textes français.)

Méras, B., and Méras, E. Jules.—French Verbs and Verbal Idioms in Speech. Sturgis & Walton Company, New York, 1909.

Nitze, William A.—The Fisher King in the Grail Romances. Reprinted from the Publications of the Modern Language Association of America, XXIV, 3. The Modern Language Association of America, 1909.

—The Fountain Defended. Reprinted from Modern Philology, Vol. VII, No. 2. The University of Chicago, 1909.

Novati, F., and Renier, R.—Studi Medievali, Vol. 3, Fasc. 2. Ermanno Loescher, Torino, 1909.

Pitollet, Camille.—La Querelle calderonienne de Johan Nikolas Böhl von Faber et José Joaquín de Mora, reconstituée d'après les documents originaux. Félix Alcan, Paris, 1909.

Schinz, Albert.—Jean Jacques Rousseau, a Forerunner of Pragmatism. The Monist, Vol. XIX, No. 4, 1909.

Simpson, Percy.—The Spelling Reforms of James Howell. Reprinted from "A New English Grammar." Simplified Spelling Society, 44 Great Russell street, London, 1909.

Smetánka, Emil.—Slovník Staročeský. V Praze: 1909. Sešet 16. Cena K. 4.—

Spieker, Edward H.—On the Use of the Dactyl after an Initial Trochee in Greek Lyric Verse. Extracted from Transactions of the American Philological Association, Vol. XXXIX, 1909.

Stefano, Antonino de.—La Noble Leçon des Vaudois du Piémont. Édition Critique avec Introduction et Glossaire. Paris, 1909.

Tesson, Louis.—Le Livre de Lecture Fonético-Ortográfique. Première Partie. Ch. Amat, Paris, 1909.

Thorn, A. Chr.—Les Verbes Parasynthétiques en Français. Håkan Ohlsson, Lund, 1909.

Value (The) of Humanistic, Particularly Classical, Studies as a training for Men of Affairs: a Symposium from the Proceedings of the Classical Conference held at Ann Arbor, Michigan, April 3, 1909. Reprint from the School Review, June-September, 1909.

Warren, F. M.—Andromaque by Jean Racine. Henry Holt and Company, New York, 1909.

—Britannicus by Jean Racine. Henry Holt and Company, New York, 1909.

—Athalie by Jean Racine. Edited with Introduction, Remarks and Notes. Henry Holt and Company, New York, 1909.

Weston, Jessie L.—The Legend of Sir Perceval. Studies upon its Origin, Development, and Position in the Arthurian Cycle. Vol. II. The Prose Perceval according to the Modena ms. David Nutt, London, 1909.

8.

na.

si-
re,

tes

re-

ols

re-
rts

ia.

ch
en,

olt

on.

th
ca-
he

e.,

al
09.

es.
ion
er-

hi-

2.

las
les

ag-

Re-
ing

set

ial
the

pié-
09.

ue.

ais.

s a
s of

3,

olt

ny,

Re-

.

pon
cle.
vid